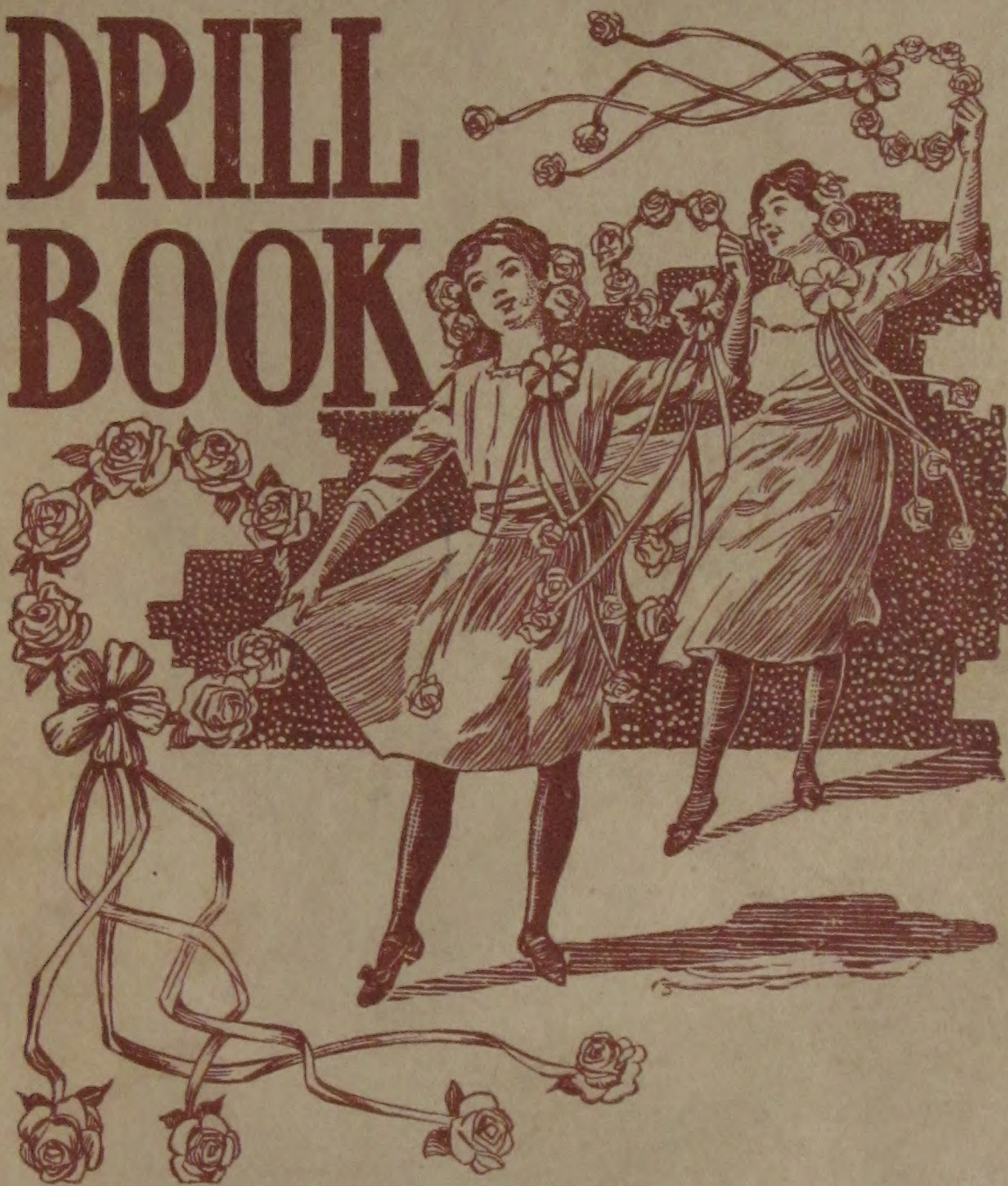


THE SURPRISE DRILL BOOK



T. S. DENISON & COMPANY
PUBLISHERS CHICAGO

DENISON'S ACTING PLAYS

Partial List of Successful and Popular Plays. Large Catalogue Free.

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Royal Cut-Up, 2 acts, 2 hrs. (35c)	7	3
Rustic Romeo, 2 acts, 2¼ hrs. (35c)	10	12
Ruth in a Rush, 3 acts, 2¼ hrs. (35c)	5	7
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Southern Cinderella, 3 acts, 2 hrs. (35c)		7
Spell of the Image, 3 acts, 2½ hrs. (35c)	10	10
Star Bright, 3 acts, 2½ h. (35c)	6	5
Thread of Destiny, 3 acts, 2½ hrs. (35c)	9	16
Trial of Hearts, 4 acts, 2¼ hrs. (35c)	6	18
Trip to Storyland, 1¼ hrs. (25c)	17	23
Under Blue Skies, 4 acts, 2 hrs. (35c)	7	10
Way Down Along, Prologue and 2 acts, 2 hrs. (35c)	7	3
When Smith Stepped Out, 3 acts, 2 hrs. (50c)	4	4
When the Clock Strikes Twelve, 3 acts, 2½ hrs. (35c)	8	20
Whose Little Bride Are You? 3 acts, 2½ hrs. (50c)	5	5
Winning Widow, 2 acts, 1½ hrs. (25c)	2	4
Zaragueta, 2 acts, 2 hrs. (35c)	7	4

T. S. DENISON & COMPANY, Publishers, 623 S. Wabash Ave., Chicago

#41 2-

THE SURPRISE DRILL BOOK

BY
MARIE IRISH

AUTHOR OF
*"Little Folks' Budget," "The Best Drill Book," "Christ-
mas Entertainer," "Patriotic Celebrations,"
"Little Plays with Drills," "Catchy
Comic Dialogues," Etc.*



CHICAGO
T. S. DENISON & COMPANY
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INTRODUCTION.

The great success of "The Best Drill Book" has prompted the publisher to bring out another book of drills and marches by the same author.

There is no prettier or more effective manner of giving an entertainment with children than by the use of drills. These are new and novel and provide for almost any number and all ages up to adults.

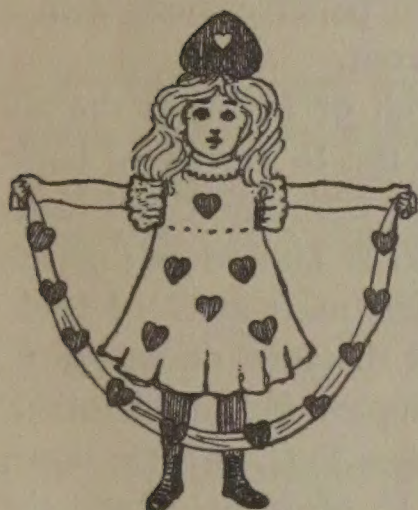
The costumes and movements of figures are accurately described and if the children are carefully drilled the entertainment will be successful.

The following abbreviations are used in this book: R means right of stage; L, left; C, center. The actor is supposed to be facing the audience.

The Surprise Drill Book.

A HEART OR STAR DRILL.

For Seven Little Girls.



Note: If desired for a mixed program or a Valentine drill use the hearts; if for a Christmas exercise use stars. A pretty drill for Arbor Day can be arranged by using oak and maple leaves of green, red and yellow cardboard.

Costumes: For a heart drill wear white gowns and red hearts cut from cardboard (obtained at the printing office). The cap (which must be securely fastened on with hat-pins) is made of two hearts sewed together from the apex a few inches down each side. The strings are of three-inch-wide white muslin and the hearts are

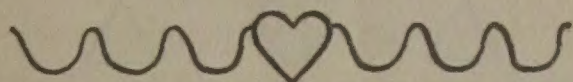
double, two being fastened together, with the muslin passing between them. Sew a few hearts on each gown. One girl, the leader, instead of carrying a string of hearts, carries a large heart, 14 or 16 inches across, made double and fastened together with a flat stick (a penny ruler is good) between them and protruding a few inches below, serving as a handle by which to carry it. If stars are used they can be of yellow cardboard or of gilt paper pasted on pasteboard. On the head wear a narrow white paper crown, with a six-inch gilt star on the front.

To the music of a march or two-step the six girls with strings enter at the R corner of back, pass to C, down C to front, where first girl turns to R, second to L, third to R and so on; march to corners of front, up sides, meet at C of back, form couples, march short distance down the C. of stage, halt and the couples face each other. The leader then enters, passes to C of back, down between the two lines to C of front, where she halts, the other girls following and arranging themselves in line beside her, three on either side. For variety the music can change to a schottische and they give the following drill:

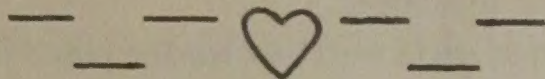
PART I.

Each position is held four measures.

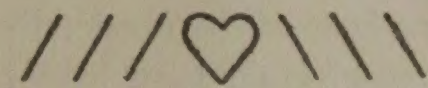
a. Raise hands, those of the girls standing side by side touching, one hand each of third and fifth girls resting against the large heart and allow strings to drape below the faces thus:



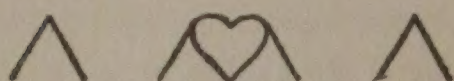
b. Girl nearest leader on each side raises string and holds it horizontally above the head, next on each side holds hers just below face and next raises above head.



c. Hold strings obliquely in front of body, pointing toward large heart.



d. First and second and sixth and seventh girls hold strings to touch while third and fifth hold theirs touching the heart.



- e. Same as "c," except that girls kneel.
- f. Same as "d," with kneeling position.
- g. Girl on R and L of leader holds her string to complete the triangle partly formed by the two girls on each side. Rest during several measures.



PART II.

a. Step back with the R foot, bend the body backward and hold string as in "a" of Part I. Hold four measures.

b. Three girls on R of leader place both hands on R hip, then raise L hand obliquely up from L shoulder, bringing the string thus: / Bring hand back to hip, raise again as / before, etc., until eight counts have been used, allowing a count for one beat of the music. Rest one measure. The three girls on L of leader do the same with the hands on the L hip and movements to the R.

c. Reverse "b," making the movements to the opposite side.

d. The three girls on the R raise the L hands obliquely above the head, the R hand resting on R hip. Lower L hand till the arm hangs straight down at side, raise to position above head, lower, etc., for eight counts, then drop hands at sides and rest two measures. The girls on the L do the same with movements to the R.

e. Same as "d," except that movements are made with the opposite hand.

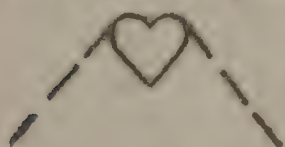
f. With strings held as shown in "b" of Part I, those holding them high lower them to chest line, and at same time those holding them low raise them above heads, etc., for eight counts, then rest two measures. During the first movements of Part II the leader holds heart in front of body as a shield, but here she holds it above her head.

g. Hold strings horizontally. L hand resting on chest, the other extended at R side, move hands to the L till the R hand is on the chest and the L is extended at the L side, back to R side, etc., for eight counts. Rest several measures.

PART III.

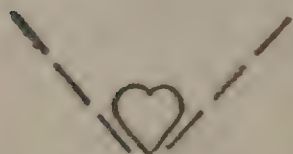
a. The leader passes to L of front, the two girls standing next to her follow, then next two, etc., forming couples. March up L side and to

C of back, where the leader halts. The three girls on right-hand side passing behind her and going part way down stage form in line, the other three take places opposite and they form a



with the strings held in the position of "c," Part I. Hold four measures.

b. The three girls on each side move together and form in two lines thus: || and raising right hands each couple forms a \wedge with their strings. The leader passes under \wedge them to the front and with strings held horizontally above heads they take position thus:



c. With the strings still held horizontally above heads, the six girls form a circle and rotate twice around the leader.

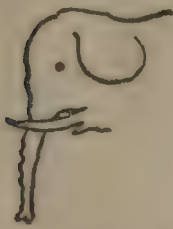
d. Each of the six girls gives one end of her string to the leader, who raises them and holds them just below the heart she carries. The six girls kneel in front of her and strings are held thus:



ELEPHANT DRILL.

For Twelve Boys.

Costume: Ten boys wear long stockings, bloomers, blouse waists and turbans, some of red and some of white. The other two boys form the elephant. Two four-foot sticks are fastened together with twenty-inch crosspieces thus: forming a rack, which two rather tall boys carry on their shoulders. Cut two pieces from gray cambric thus:



A to form the head, having the trunk about a yard long; sew them together and stuff with rags, sew on white pasteboard tusks, large buttons for eyes and big ears cut of the cambric and lined with one thickness of paper. Attach strings at "a" and tie to the first crosspiece of the rack. Pad the rack with an old comfortable which is sewed fast with cord to hold it in place. Set the rack on the boys' shoulders, they standing with heads bent forward, the foremost boy supporting the elephant's head with his head and slipping his right hand into the upper part of the trunk, so as to swing it. Throw over them a large, dark-colored shawl which shall reach nearly to the boys' knees on each side;

fasten it together in the back and pin on a tail made of cambric and stuffed. Use with a dim light and you have, without much labor, a laughable and yet creditable elephant. This will need several rehearsals, but by having everything ready the elephant can be "made up" quickly.

Music: A rather slow march.

Four boys enter at R corner of front and four at L corner, each carrying a goad, four or five feet long, vertically in the right hand. Pass to the opposite corner of front, the file from the R keeping to the front of the stage as the lines pass; march up sides of stage in a diagonal line to the opposite corners of front, first boy on the R passing in front of first boy on the L, second on R in front of second on L, etc., as the lines cross at C of stage, up sides of stage again, meet at C of back, form couples, march half-way down C of stage, halt, stand about six feet apart and face each other, resting their sticks on the floor.

The elephant, attended by two boys carrying goads, one walking on the right of the foremost boy and the other on the left of the second boy, now enters at the back of stage and marches down the C between the two lines, halts near the front of stage and stands swinging its trunk from side to side. The lines standing at back

of stage then march to the front, one passing on each side of the elephant, form couples at C of front, turn to the R, followed by the elephant and his attendants, pass up R side of stage, from corner of back in diagonal line to L corner of front, up left side, from corner of back diagonally to R corner of front, up R side, and from there they pass toward C of stage, where they form a circle, march once around, then the elephant stands while the ten boys form a single file and march twice around. The two attendants then take places by the elephant and the other boys stand in straight line across the stage a few feet back. One attendant gives three raps on the floor with his goad, the other one gives three and then the rest of the boys simultaneously give three and the elephant slowly kneels. When the raps are repeated, he rises and stands still until the raps are again given, when he begins to dance, the boys keeping the upper part of body as quiet as possible and giving high-stepping, jerky movements with the feet, the other ten boys keeping time by rapping with their sticks on the floor.

The elephant and attendants then march down to C of front, the others following in couples, turn to the L, pass to L corner of front, up to C of L side, across stage to C of R side, up R side to back of stage and then exeunt.

FATHER GOOSE CONVENTION.

For Eight Boys and Eight Girls.

Characters: Father Goose, Simple Simon, Humpty Dumpty, Boy Blue, Jack Horner, Knave of Hearts, Bachelor and his wife, Jack and Jill, Mother Hubbard, Queen of Hearts, Cross Patch, Bo Peep, Miss Muffet, Mistress Mary.

Costumes: Father Goose—Tall stiff hat, fancy waist, with ruffles at neck and sleeves, swallow-tail coat, knee breeches and slippers.

Queen and Knave of Hearts—Fancy clothes, decorated with bright paper hearts.

Simple Simon—Clown suit of bright-colored calico.

Humpty Dumpty—Like a stylish modern dude.

Boy Blue—White waist, big blue necktie, face and hands badly stained with indigo.

Jack Horner—Little red cap, red sash and red necktie.

Bachelor and wife—Outing suits.

Mother Hubbard—Long skirt, large bonnet, shawl or cape, carry a cane.

Bo Peep—White dress, blue ribbons, large hat, carry a shepherd's crook.

The others—Any fancy costumes that can be easily arranged.

At the C of back of stage have a low box covered with a fancy cloth for Miss Muffet to sit on and at one corner of the stage have a seat for Jack Horner.

Music: A lively march or two-step.

The characters enter in single file in the following order: Father Goose, Mistress Mary, Knave of Hearts, Queen of Hearts, Jack and Jill, Humpty Dumpty, Miss Muffet, Boy Blue, Bo Peep, Jack Horner, Cross Patch, Simple Simon, Mother Hubbard, and give a fancy march arranged from "Suggestions for Fancy Marching," page 60, and finally form in line at the back of the stage. Father Goose, stepping forward, speaks:

Though Mother Goose has long been famous,
Her husband seldom has had mention,
And therefore I've made preparation
To claim a share of your attention.
Resolved to show that I'm alive,
And prove that I can be of use,
I introduce myself to you—
The long-neglected Father Goose.
Thinking that perhaps 'twould please you,
My friends, it now is my intention
To congregate my children here
And hold a Father Goose convention.

Though the cat is in the fiddle and bossy's sailing
o'er the moon,
While doggie's laughed until he's hoarse and dish
has run away with spoon;
In spite of minor interruptions,
My well-laid plans shall still survive,
And without more speechifying
To introduce folks I shall strive.

Jack Horner takes his seat in the corner and
begins to eat an apple and Father Goose speaks:

Little Jack Horner sat in a corner
Eating an apple red,
But a girl at play did snatch it away,
(Cross Patch snatches the apple and eats it up.)
And eat it all up instead.
Then Jack Horner sat in the corner
And cried till he went to bed.
(Jack pretends to weep.)

All together exclaim:

Poor Jack Horner, your apple was a goner!
Horner! Corner! Apple was a goner!

Ha! Ha! Ha!

Father Goose:

Cross Patch, draw the latch,
Sit by the fire and eat;

Steal an apple and eat it up
Because it's nice and sweet.

Cross Patch goes to C of stage, makes a low bow, returns to her place and finishes the apple. Little Boy Blue steps to C of stage when she returns and holds up his blue hands for the audience to see, remaining while Father Goose speaks:

Little Boy Blue, oh, what did you do?
While the cows ate the corn you blew not your
 horn,
But not in the hay-stack you slept,
You stole in the house as still as a mouse
And found where the bluing was kept;
Then what did you do but spill it on you?
Oh, you're terribly blue, Boy Blue!

All exclaim: Oh, you poor blue, Boy Blue!
How blue!

Boy Blue returns to his place and Miss Muffet takes her seat on the box.

Father Goose:

Little Miss Muffet sat on a tuffet,
Chewing her gum one day,

When a nice boy espied her
And sat down beside her,
(Humpty Dumpty sits by her on the box.)
And Miss Muffet asked him to stay.

All the girls:
And didn't it scare her away?

All the boys:
Oh, no, she asked him to stay. Ha! Ha!

Father Goose:

Humpty Dumpty sat on a seat,
Beside a girl who was very neat,
And all the king's horses and all the king's men
Couldn't coax Humpty Dumpty away again.

All exclaim:

Oh, Humpty Dumpty!

Bo Peep steps to C of stage and begins to weep. Father Goose asks:

Little Bo Peep, what makes you weep?
Is it because you have lost your sheep?

Bo Peep:

Oh, they all came back but Ba Ba Black,
Who had so much wool—three whole bags full.
A nigger stole him—so it is said—
And now ev'ry coon wears wool on his head.

She returns to her place in the line. Simple Simon steps forward, bows, and Father Goose recites:

Simple Simon met a pie-man, going to the fair,
Said Simple Simon to the pie-man, "Let me taste
your ware."

He bought six pies of largest size and ate them
without question,
And then poor Simple Simon had a fit of indigestion.

(Simon falls down in front of Miss Muffet and lies on the floor.)

All:

Oh, poor Simple Simon!

Old Mother Hubbard goes to C of stage, bows and stands while Father Goose says:

This is old Mother Hubbard who went to the cupboard

To get her poor dog a bone:

But when she got there the cupboard was bare,
Never a bone did she see,
So she gave him some bone——

All, in surprise: Some bone?

Father Goose: Yes; never a bone did she see,
So she gave her poor old dog some boneset tea.

As Mother Hubbard returns to place, Mistress Mary comes forward and bows as Father Goose says:

This is Mistress Mary, quite contrary.

All:

Oh, Mary, what makes you so contrary?
Why don't you be good, as you know you should?

Mistress Mary:

Ah, 'tis my fate to be contrary,
And so I'm sad when you are merry.
That's why I laugh when others weep,
And why I wake when they're asleep.
I always stop when others go,
And I am fast when they are slow.
When morning comes I long for night,
And when it's dark I sigh for light.
No matter what the hours may bring,
I always want the other thing.

All: Oh, you poor contrary Mary!

As she takes her place, Jack and Jill come forward, bow and then walk back and forth, as Father Goose says:

Jack and Jill went up the hill because they
couldn't go round it;

When they got up, the top was there and so of
course they found it.

Then Jack at once fell down the hill
(Jack falls on floor).

And broke a good five-dollar bill.

(Jack scatters some coins which he held in his
hand. Jill picks them up.)

While Jill, which fact does not seem strange,
Straightway fell upon the change.

They take their places and the Knave and
Queen of Hearts come forward and bow to audi-
ence; then she bows low to the Knave as Father
Goose says:

The Queen of Hearts she made a bow

In such a stately way

That the Knave of Hearts was smitten dumb,

With not a word to say.

The Knave of Hearts, to punish her,

Just up and stole the Queen,

(Takes her quickly from the stage.)

And since that day, on land or sea,
She's never more been seen.

The bachelor, who went for a wife, now enters with her, he walking beside a bicycle and she riding it.

Father Goose:

There was an old bachelor who lived by himself,
And every cent of cash he got he laid it on the shelf;

But for someone to spend the earnings of his life
He went to Chicago to get him a wife.

Bachelor:

I started home with the wife who'd help me
· spend my cash

In an automobile, but the thing went all to smash,
Then not to be discouraged by any such pickle,
I brought my wife home on a fast bicycle.

The wife:

And here we are at our journey's end,
And now I'd like some cash to spend.

All the boys: Just like a woman!

The wife dismounts and they stand the wheel
at one side of the room, out of the way, and take
the places in the line vacated by Knave and

Queen of Hearts. Father Goose (who has remained standing at the side of stage near the front), Simple Simon, Miss Muffet, Humpty Dumpty and Jack Horner return to their places. Move the seat on which Miss Muffet and Humpty Dumpty sat to one side out of the way. Father Goose then leads the line down the C of the stage to the front, where all the boys turn to the R and all the girls to the L, pass to R and L corners of front, up sides, meet at C at back and form couples, then give a short march arranged from the figures for double files in "Suggestions for Fancy Marching," page 60.

JAPANESE LANTERN DRILL.

For Twelve Girls.

Costume: Each girl wears a plain dark skirt, bright-flowered kimono jacket, hair done up high, with ornaments, Japanese style, and carries a Japanese lantern—preferably the short, globe-shaped ones. The lanterns should be fastened to pieces of old broomsticks, two feet long, painted a bright color—some red, some blue, etc. From the hardware store get screws with a ring on the end; screw one in the end of each stick and

fasten the lantern to the ring with a piece of wire. Have no other light in the room. Use short candles in the lanterns, and if movements are slow and steady the drill will be perfectly safe and very pretty.

THE MARCH.

Music: A march or two-step.

Enter at R corner of back of stage, holding lantern in right hand on level with the head, march in single file down the R side, across front of stage, up L side, across to C of back, and then down the C of stage to front, holding the lanterns high above the heads. At C of front the first girl turns to R, second to L, third to R, and so on, pass to R and L corners of front, up sides of stage and meet at C of back. Form couples, keeping about three feet apart and each couple holding their lanterns side by side in the space between them, march down C of stage to front where those on the right-hand side turn to the R and the others turn to the L, pass to R and L corners of front, up the sides of stage, meet at C of back and form couples again, this time standing close together and those on the right-hand side holding their lanterns out at the right side of body and the others holding theirs out at the left side. March down C of stage to

front, where first couple turns to the R, second to the L, third to R, and so on; pass to R and L corners of front, up sides of stage, meet at C of back and form fours, march down stage to front four abreast, holding lanterns high above heads. At front of stage halt and mark time for several measures, then face about and march up the stage to the back, holding the lanterns back over the right shoulders. At back of stage mark time as before, then face the front again and march down the stage. First line halts three feet from front of stage, the members standing three feet apart, second line stops three feet behind the first, the third line three feet behind the second. Alternate so that lines are thus:

```

      *      *      *      *
    *      *      *      *
      *      *      *      *
  
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They are now ready for the

DRILL.

Music: Any good quadruple time.

a. Lantern held in right hand, out at right side, arm's length, and back, four times, each movement taking one beat of music. Change lantern to left hand, allowing one measure of music for it.

b. Lantern—that is, the stick to which lantern is fastened—held in left hand, out at left side, arm's length, and back, four times. Change to right hand.

c. Repeat a and b.

d. Having lantern extended at right side of body, move it to the left until it is extended at left side, and back, four times, each movement taking two beats of music.

e. Lantern held at right side on line with the knees, move up in a straight line, arm's length, and down, four times. Change to left hand.

f. Same as e at left side.

g. Repeat e and f.

h. Same as d, except that lantern is held above the head.

i. Repeat a, b, d, e, f, h, kneeling.

j. Stand, and holding lantern high at the right side, move it down to the left in an oblique line and up, four times, one beat to a movement.

k. Repeat j with the lantern at left side and moved down to the right.

l. Holding lantern down at right side, move it up to the left, down and to the right to outline a square.

m. Lantern held as in l, move it up obliquely, down obliquely and to the right to outline a triangle.

n. Swing the lantern in front of the body to outline a circle three times.

o. The four girls on the first line kneel, close together, each holding her lantern in front of her body, just below her face. Next four stand just back of them and hold their lanterns above the heads of those on first line. Third line stands just back of second, and the girls hold their lanterns up above the heads of the girls on the second line. Hold during four measures.

p. Front line remains kneeling and the other eight group themselves and hold their lanterns to form a triangle, thus:



q. Two girls on front line remain kneeling and the others group themselves and hold lanterns to form a



Form in single file, conclude with a short march, and as they leave the stage each girl bows low to the audience and blows out her light. As the last girl extinguishes her candle the light of the room is restored.

CLOWN DRILL.

For Twelve Boys.



Costume: Clown suits of bright-colored calico made like the accompanying cut. Let them be full and loose to allow free movements.

Music: Medley of march, two-step, polka, schottische, rag-time, etc.

Boys enter at back of stage and march once around in single file to form a square, then starting from C of back pass diagonally to L corner of front, across front to R corner and diagonally to C of back of stage to form a triangle. From C of back pass down C of stage to the front; first boy turns to R, second to L, third to R, and so on; march to R and L corners of front, up sides of stage, and meet-

ing at C of back form couples and pass down C of stage. Music now changes to rag-time and turning to the R the couples cake-walk twice around the stage. As they reach L corner of front the second time around they form single file—each boy on the right stepping in line behind his partner—and holding up the right foot with the right hand they hop on the left foot diagonally across the stage to the R corner of back.

Music changes to polka or schottische and the boys form in line across the back of the stage and halt. One leaves the stage and returns with a little express wagon, which the largest boy sits in. Six of the boys arrange themselves in line in front of the wagon and pull it, each one taking hold of the back of the gown of the boy ahead of him with his left hand, and the other five boys get in line behind the wagon to push, taking hold of each other as the head ones do. Being thus in single file, they take the boy in the wagon twice around the stage in a circle, going quite fast.

The boy is then helped from the wagon, which is taken from the stage, and they all range in single file across the C of stage from L to R and have a tug of war. The sixth and seventh boys face each other and take hold of hands. No. 5 puts his arms around No. 6, No. 4 puts his

around No. 5, and so on; No. 8 puts his arms around No. 7, No. 9 puts his around No. 8, and so on. After a short spirited pulling Nos. 5 and 8 suddenly let go and the boys back of them tumble into two piles on the floor.

Form in line again at the back of stage and after a short rest Nos. 1, 3, 5, 7, 9 and 11 get down on their hands and knees. No. 2 takes hold of the feet of No. 1 and raises them up and No. 1 walks off on his hands, followed by No. 3, with his feet held by No. 4, and so on. They circle once around the stage thus and again line up at the back of stage.

Let one of the boys now speak a stanza or two of some thrilling poem, accompanying it with plentiful grotesque gestures, while the others stand back of him in a semicircle and mimic them. If two of the boys can sing, let one of them sing a stanza of some merry song, while the others pretend to weep bitterly, then let the other sing a sad stanza, which convulses the others with quiet mirth.

If possible, arrange some local hits, jokes and conundrums which the boys can give, then have a game of leap-frog and conclude with a cake-walk. Enthuse the boys to a clownish spirit and it will be a success.

THE CONTEST OF THE CANS.

For Five Little Boys.

Four boys should be small and of nearly the same height, the fifth should be a head taller. Stretch wire across stage (just high enough so the four small boys can stand without their heads showing above it) and hang a curtain (sheets will do) which reaches to the floor. One boy carries a baking powder can, one a coffee can, one a tea can, and the fourth a glass fruit jar. The cans should have eyes, nose and mouth painted on them, a queer little bonnet or hat fastened on the top and a calico ruffle around the bottom to hide the boy's hand as he carries it.

The four small boys with the cans enter at R of stage, holding cans so that they show above the curtain, march across to L, turn and, marching back toward R, halt in line just back of the curtain. No. 1 tips his can to make it bow to audience, then No. 2, and so on; then all four cans bow together, after which the other three boys lower their cans behind the curtain, No. 1 keeps his up and speaks:

Of all the can you'll find in this land, so broad and
free,
i'm sure there isn't one that can quite come up
to me.

Upon the pantry shelf or in the cupboard deep,
In fact'ry, home or store, wherever you may
 peep,
Search ev'ryone that's made by the skill of
 modern man,
You'll surely find the leader is the Baking Pow-
 der Can.

No. 1 lowers his can back of curtain; No. 2,
with the tea can, raises his and speaks:

I'm sure you're all quite fond of a favorite like
 me,
For I'm the can that holds the refreshing, fra-
 grant tea.
Though I do not like to boast or appear too vain
 and proud,
The first place in this contest to me should be
 allowed.
There are cans of all descriptions, there are cans
 of every size,
But you'll surely say the Tea Can is the can that
 takes the prize.

No. 2 lowers his can; No. 3, with the coffee
can, raises his and speaks:

If you would see the real thing, dear friends,
 just look at me.

I'm the finest can that lives on mountain, plain
or sea.

I hold the fragrant coffee, that ambrosia fit for
kings,

And my reputation flies without the aid of wings.

I'm known in ev'ry land on this terrestrial ball,

And the charming Coffee Can is the nicest can
of all.

No. 3 lowers his can, and No. 4, with the
fruit can, speaks:

My sides are clear as crystal, I'm tall and stately,
too,

And very widely noted for the important work
I do.

I hold the luscious peaches, the cherries ruby red,

And all the fruit and pickles with which a feast
is spread.

The housewife cannot spare me, for I'm her chief
delight,

And though I'm plainly here, my charms are out-
of-sight.

No. 4 lowers his can, and the fifth boy (tall
enough so his head is above the curtain) marches
in entering at R of stage, passing across to L,
turning and marching back to C of stage just

back of curtain, stops (two of the other boys being on each side of him) and speaks:

Oh, the haughty Coffee Can and the Can that
holds the Tea

Are very much puffed up and as proud as they
can be.

The Fruit Can, clear as crystal, and the Baking
Powder, too,

They all have made their speeches, as cans may
sometimes do.

Each was trying hard to show (and the others
could not see)

That not a can in all the world was as great a
can as he.

But I am the only can of any real worth,

For the true AMER-I-CAN is the greatest can
on earth.

On finishing he bows to audience; then the other boys raise their cans above the curtain and tip them so as to bow to the last speaker. No. 5 then passes in front of the two boys on his right to the R corner of stage, the two boys on his left following him. As they pass the two on the right side, they join the line, being the fourth and fifth boys in the file.

The line turns at R corner (the four boys with the cans holding them so they show above the

curtain), passes across the stage to L, turns and, marching across stage just back of the curtain, passes out.

THE DOLLS' LESSON.

March and Motion Song for Eight Little Girls.

Girls pass in single file to C. of back of stage, each carrying her dollie on her left arm, march down C. to front, first girl turns to R., second to L., third to R., and so on; pass to corners of stage, up the sides, across the back to C., form couples and march down C. to front. First couple turns to R., second to L., third to R., and so on, pass to corners of front, up sides, across back to C., form two lines of four each; the back line remains standing at back of stage and the front one marches down to the front of stage, where the two girls on the right-hand side turn to the R. and the other two turn to the L. March to corners of front, up sides of stage, across back to where the other four are standing and take position beside them, forming a line of eight. March eight abreast down stage to front, where they halt and sing:

Tune: "Sun of My Soul" (found in most hymnals).

Now, then, you must attention pay,
For all your lessons you must say:
One and one more are two, my dear,
Two little eyes you have right here.
(Point to dolls' eyes.)

R-a-t spells a great, big rat,
But c-a-t spells pussy cat;
B-a-t spells the schoolboy's bat.
And h-a-t spells your new hat.

This way is up (raises doll up with both hands,
and this is down (lowers doll),
And you must never scold or frown;
This way is left (holds doll out at left side), and
this is right (holds doll at right side);
Oh, my dear child, you're very bright.
Pardon me, thank you, if you please,
Be sure to say such things as these,
Learn how to be polite, my pet,
And my teachings ne'er to forget.

The file now faces the R., passes to R. corner
of stage, up the side, across the back to C., and

from there forms a circle in C. of stage, marches once around the circle, then halts and sings:

Tune: "Birdies' Ball."

Study's over—oh, what fun!
Lesson's ended, sport begun;
We will laugh and sing and play
On this merry holiday.

Dolls are now held in both hands and swayed from side to side as the girls pass twice around the circle, skipping with a hippety-hop step and singing the chorus:

Tra la la la la la la, tra la la la la la la,
Tra la la la la la la, tra la la la la.
Tra la la la la la la la, tra la la la la la la,
Tra la la la la la la.

The girl who led in forming the circle now breaks the circle and leads the file to L. corner of back of stage, down L. side, and forms a line across front of stage, where they halt and sing:

Tune: "Sun of My Soul."

Now you must be quite tired, I know,
And to the Land of Nod must go;
(Hold doll in both hands and sway gently.)

Close your eyes, pet, and do not peep,
For you must go to sleep—to sleep.

The last is sung very softly, the doll is gently raised and held with its head (face down) resting on the girl's shoulder. They softly hum the air of the verse through once, and as they reach the last line they start to leave stage, tiptoeing gently.

GHOST MARCH.

For Six or More Boys.

By having eight or twelve well-trained boys give this drill as written, a very laughable number may be added to a mixed program. If desired for a special occasion, such as Washington's or Lincoln's birthday, a good number may be presented by having fewer boys and letting each personate the ghost of some noted man. For a Washington program, Ethan Allen, La-Fayette, Hamilton, and others connected with Washington can be represented, and each give a short sketch concerning himself and his work with Washington.

Costume: Piece of white cloth, with holes cut for eyes and mouth, over the face; one sheet draped across the front of body, reaching the

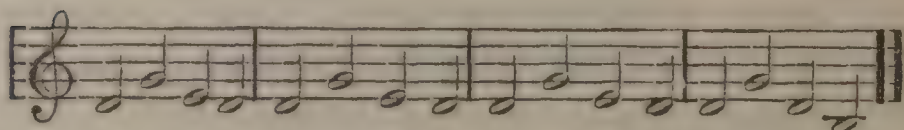
floor, fastened securely at back of neck, then brought around under the arms and pinned in the back; another sheet draped over the head like a hood, fastened under the chin, reaching the floor in the back and pinned around each arm to represent large sleeves. If given in the daytime, darken the room, and if in the evening, have very dim light.

Music: Slow, weird march.

Boys enter in single file at R. corner of back of stage. Marching must be done silently (which can be accomplished by pulling old socks on over the shoes) and with awkward and diverse gaits—some taking short steps, others long, etc. Sheet should be held quite closely around the body, the arms crossed in front. Cross the back of stage to L., turn and march back to C. of back of stage, then first boy passes in a diagonal line to R. corner of front of stage, second to L. corner of front, third to R., and so on.

First and second boys meet at C. of front of stage, turn and march together up the stage to C. of back; third and fourth boys, fifth and sixth, and so on, meet at C. of front, form couples and follow Nos. 1 and 2. At C. of back those on the right-hand side turn to R., those on the L. turn to L., pass to R. and L. corners of back, turn sharply, march back to C. of back and, meeting,

form a file across the back of stage, then march in straight line, all abreast, to the front of stage. All face the R., pass to R. corner, up R. side, and from R. corner of back No. 1 leads the file toward C. of stage, where a circle is formed. March once around in a circle, then halt, draw up close together, hold out arms (keeping hands covered by sheets) as if warming the hands over a fire, shiver, and all chant very mournfully and in low, guttural tones:



Our—bones—are cold—we're—very—old,
We—shiver—shiver—shake—with—cold.

March once around again in a circle, keeping time by chanting "With cold, with cold," etc., the tones growing fainter until the sound ceases as the circle is completed. The boy who led in forming the circle now leads the file to L. corner of front of stage, the boys keeping a yard apart and each one slowly extending both sheet-draped arms at full length at the sides, bringing them back in front of body, extending them at sides again, and so on. March across stage to R. corner, up R. side, across back to C., down stage to C. of

front, where the arms are folded in front as when first marching.

At C. of front the first boy turns to the R., second to the L., third to R., and so on; form a line across the front of stage, halt and sing:

(If a Washington or special program has been arranged where the boys are to speak, it should be done now before they sing.)

Tune: Same as above.

We—cannot—dance—we—cannot—sing—

We—cannot—do—a—single—thing.

The boy nearest the R. now leads the line to the R. corner, then in a diagonal line to the L. corner of back of stage, and as they march they chant "A single thing, a single thing," etc., bending the body as in making a stiff bow. The words die away as the leader reaches the L. corner of back. Pass across back of stage to R., then diagonally to L. corner of front, form a line across front of stage, halt and sing:

We—cannot—laugh—we—cannot—cry—

All—we—can—do—is—sigh—sigh—sigh.

March up R. side of stage, chanting, "And sigh, and sigh," etc., the words ceasing as the

leader reaches R. corner of back. From here the file is led to form a snake as described in No. 2 of "Suggestions for Fancy Marching," page 60. At first they march on tiptoe, bowing the head continuously first to one side and then the other; then, bending the body well forward and dropping the head low, they march with a slow, crouching step; the music then grows faster and faster, the boys keeping time to it, and finally leaving the stage on a run.

HANDKERCHIEF DRILL.

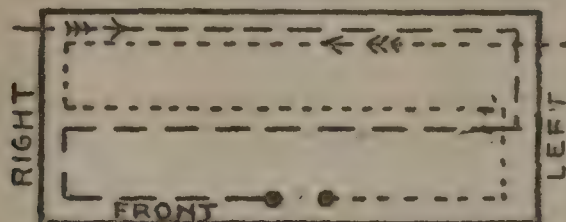
Burlesque for Eight Boys.

Costume: Bright bandana handkerchief tied about the neck and another carried in the right hand.

Music: A march.

Four boys enter at R. corner of back of stage and cross to the L. corner, while at the same time the other four enter at L. corner and pass to R. corner, keeping to the front of the other line. March from the back corners to C. of sides, where the files again cross the stage, the line that kept to the front before now keeping to the back

of the others; continue down sides of stage to front and then meet at C. of front thus:



On meeting at C. of front they march in couples to C. of back, where one boy of each couple turns to the R. and the other to the L., pass to R. and L. corners, down sides to near the front, where the four boys on the R. side turn and take position across the front of stage, each two standing far enough apart for another boy to take position between them. The four boys on the L. march just in front of this line, turn and pass back of them and take places beside them, the first boy halting between the two boys nearest the R., the second between the next two, and so on. When all are in place and a straight line has been formed across the front of the stage they are ready for the

DRILL.

(The commands for positions may be given in a low tone by someone at the side of stage or by one of the boys in the drill. Each position

should be held during four measures of music.)

1. Salutation.—Step forward with the right foot and wave the handkerchief frantically at audience.

2. Embarrassment.—Drop the head forward, gaze at floor, stand on one foot and, holding the handkerchief in both hands, twist it into a roll.

3. Joy.—Rock the body up and down, slap knee with the left hand, hold handkerchief over the mouth and giggle.

4. Anger.—First two boys face each other, second two the same, and so on; put on an angry expression and shake handkerchief in each other's face.



5. Reconciliation.—First, third, fifth and seventh boys put the left arm around the boy standing next and pat his cheek lovingly with the handkerchief, while the second, fourth, sixth and eighth boys lay their heads on the shoulder of the boy hugging them. All smile happily.

6. Meditation.—Rest the right elbow in the palm of the left hand, lean the head over on the right hand, which holds the handkerchief, resting against the right cheek. Gaze fixedly at floor.

7. Sleep.—Tip the head backward, spread the handkerchief over the face and snore loudly.

8. Pain.—Grasp the left limb around the ankle, rub and pat it, pull another bandana out of the pocket, tie it securely around the ankle, where it remains during the rest of the drill. Let the face express great suffering.

9. Friendship.—First two boys stand close together, facing each other; gaze into each other's eyes and grin broadly. Then second boy takes one corner of the first boy's handkerchief and they hold it so as to hide their faces. Smack loudly several times. At same time each successive two boys do the same.

10. Supplication.—The boys move quickly to form two lines, thus  facing each other. First four drop on their  knees before the others and raise hands supplicatingly. The others turn heads away and motion them off with their handkerchiefs. First four then bow down with heads nearly to the floor, at which the others finally relent and, taking them by the hand, help them to rise. Resume former positions.

11. Timidity.—Hold handkerchief by two upper corners so as to hide the face; then peep from under it bashfully.

12. Farewell.—Turn back to audience, look back over the left shoulder and wave the handkerchief.

13. Triumph.—Face audience, raise handkerchief high above head and wave it.

14. Cold.—Fold the handkerchief once so as to make it three-cornered, then tie it over the head for a hood. Let it remain during the rest of the drill.

15. Sorrow.—Boys pretend to weep, wiping eyes with both hands. No. 1 pulls from his pocket a tiny white handkerchief 4 inches square and wipes his eyes; No. 2 snatches it and wipes his eyes; No. 3 the same, and so on until it reaches No. 8. When No. 2 snatches it, No. 1 pulls out one 8 inches square, and it goes down the line as the other did. When No. 8 gets it he puts the first one in his pocket. No. 1 pulls out one 20 inches square, which goes down the line, and lastly one a yard square. (These can be made of old white cloth, and by folding tightly No. 1 can wear them inside his waist or jacket until they are needed.) As the last one goes down the line, each boy groans aloud as he buries his face in it. When it reaches No. 8 he puts it around his shoulders as a shawl and wears it during the march. He then leads the line up the left side of the stage, and from there to form some of the figures shown under straight lines in "Suggestions for Fancy Marching," page 60.

THE MARCH OF THE PINKS.

For Nine Girls.

Costume: Gowns should all be alike—of pink cheese cloth, Mother Hubbard style, quite short and very full, nine widths in skirt, low neck, with a four-inch ruffle around it, short, full sleeves. Each girl has her hair tied on top with a large pink bow.

Music: A march or two-step.

Girls enter at back of stage, holding skirts slightly raised with right hands, and give a march arranged from "Suggestions for Fancy Marching," page 60, then form in line across the front of stage and pose as follows:

1. Face right, raise gown in right hand, extend the arm out in front, hold hand just back of and even with top of head of girl ahead. Each position is held four measures.

2. Drop right hand, raise gown with the left and hold it out in front just below the face of the girl ahead.

3. Face front, move back into a semicircle, take skirt with both hands, holding it well toward the back on each side, raise arms above heads and all join hands.

4. Come back to front, face left and raise gown in left hand as in No. 1.

5. Same as No. 2, except that gown is raised with right hand.

6. Face right, kneel and raise gown as in No. 1.



7. Raise gown as in No. 2.


8. Face the front, still kneeling, hold skirt with both hands as in No. 3, and each girl joins her hands above her head.

9. Face left and raise gown as in No. 4.

10. Raise gown as in No. 5.

11. Rise and face front. Curve right arm over top of head, raise skirt in left hand till it meets the right hand, grasp it with the right hand where it was held by the left and drop the left hand at side.

12. Form a , those on the right side holding their skirts  up high with the right hand, the girl in front holding hers up at each side and the others holding theirs on the left with left hand.

13. Form a  and all hold skirts up high at each side.

14. Stand in straight line down the C. of stage, raise skirt in both hands and wave it back and forth, keeping time to the music.

15. Stand as in No. 14, face back of stage and move skirt back and forth.

Tallest girl then stands in center of stage and others join hands, form a circle around her and march twice around, skirts being held up with the right hand. Then pass to C. of back of stage; first girl turns to R., second to L., third to R., and so on, except the tallest girl, who is the last and remains standing at C. of back. The others march to corners of back, down the sides and meet at C. of front. As each two meet they bow low, join right hands, raise them above heads, turn and pass under their joined hands, drop hands, march up C. of stage; first couple stops when near back of stage, each succeeding couple stops in place and they form two lines down C. of stage, facing each other. They then raise right hands, which the couples join, and the girl standing at C. of back marches down under their raised hands. At front of the line she halts, the couple nearest back of stage marches down under the hands, halt just in front of her, face, raise and join hands, the next couple from the back marches down under the hands, halts in front of the last couple, face and raise hands. When each couple has done the same and the bridge is built up again the girl, who is again standing at the back of the lines, passes to the

front under the raised hands. At the C. of front she turns to the right, the couples form in a single file and she leads them in a closing march.

HAYSEED DRILL.

For Six Boys and Six Girls.

Costumes: Girls wear dark calico dresses, white aprons, small white sunbonnets, white kerchief about the neck, and each carries a rake. Boys wear dark waists, bib overalls, large straw hats, and each carries a hoe.

Music: A march.

Girls enter at L. corner of back in single file, rakes held over right shoulders, march in diagonal line to C. of right side of stage, then diagonally to L. corner of front, across front to R. corner, diagonally to C. of L. side of stage, diagonally to R. corner of back, across back of stage and halt in a line down the L. side of stage. Hold rakes vertically, end of handle resting on floor and rake part up as they stand while the boys march.

The boys enter in single file at L. corner of front of stage, pass diagonally to C. of R. side of stage and then to L. corner of back, across to C.

of back, down C. of stage to front, turn to the R. corner and halt in line along the R. side of stage.

While marching the boys carry their hoes over right shoulders. As they stop both lines face the C. of stage, while the boys begin to make motions of hoeing the floor and the girls to rake, keeping time to the music. The boys hoe during four measures of music, then suddenly stop and gaze at the girls—seemingly noticing them for the first time. The girls keep on raking, not seeing the boys until all the boys bring their hoes down onto the floor with a bang. The girls jump back, give a little scream and stand looking at the boys, who lift their hats and make low bows. The girls courtesy in return. All resume work and as they rake the girls sing the first stanza of "Work, for the Night Is Coming," while the boys whistle it.

At the conclusion of the stanza the two lines draw gradually toward the C. of the stage, six abreast, the boys hoeing, the girls raking. When nearly together they halt, the boys lift hats and bow, the girls courtesy, then with rakes and hoes held over right shoulders they face front of stage, form couples, march to C. of front, boys turn to R. and girls to L. and pass to corners. From R. and L. corners of front they march in diagonal

lines to C. of back of stage, form couples, march down C. of stage to front, turn to R., pass to R. corner, up R. side, across back to C., and from there the boys march to form a circle on the L. side of stage and the girls one on the R. side. When circles are formed the girls stand still, their rakes resting on the floor, while the boys rotate twice; then they stand while the girls make the circle twice. Next circle twice at the same time, the boys turning and going the opposite way from the girls, then draw gradually closer together, turning as they approach until the two leaders are side by side, when they march to C. of front of stage, the others forming couples and following.

At C. of front the first couple turns to the R., second to the L., third to the R., and so on, and on reaching R. and L. corners of front each boy steps in line back of his partner, forming single files, which march up the sides of the stage. The six from the R. then form in line across the back of the stage and those from the L. form a line just in front of them, all halt and mark time by tapping the floor with the hoes and rakes. The lines then move down toward front of stage, halt, the last line stopping several feet back of the first. music changes to "Work, for the Night Is Coming," and they sing:

Here come the jolly hayseeds,
Farmers blithe are we,
Close to the heart of Nature—
No life is half so free.
Raking the fragrant meadows,

(Girls make motions of raking.)

Hoeing the mellow ground;

(Boys hoe the floor.)

Out in the air and sunshine
Health and joy are found.
Our toil is sweet with pleasure,
For Nature's book we know—
The homes of birds and flowers,
And nooks where berries grow.
Raking the fragrant meadows,

(Motions as before.)

Hoeing the mellow ground;
Out in the air and sunshine
Health and joy are found.

The march is resumed, and, forming couples, they pass to R. corner of front, those on the back row falling in line behind the others, march up the R. side, across to C. of back, down C. of stage to L. corner of front, half-way up the L.

side, and from there take positions for the drill thus:

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          * *
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1. Salutation.—Couples face each other, rakes and hoes held vertically in left hands, ends of handles resting on the floor, boys raise hats and bow, girls courtesy, then face audience and repeat.

2. Bashfulness.—Members of each couple turn half away from each other, boys hoe and girls rake very slowly, meanwhile turning continually to look at each other, smiling bashfully and turning away in confusion.

3. Gossip.—Couples face, lean awkwardly on hoes and rakes, nod and shake heads, motion with hands, move lips and pretend to carry on an animated conversation.

4. Quarrel.—Still facing, move heads frantically, wave hands, rap sharply on the floor with hoes and rakes, then shake them at each other.

5. Indifference.—The members of each couple turn their backs on each other and hoe and rake as fast as possible.

6. Relenting.—Girls half turn toward boys, boys turn toward girls, hold hoes in left hands,

drop on one knee and wipe eyes with a bright bandana handkerchief.


7. Reconciliation.—Each girl pats her partner on the head as he kneels, the boys rise, place right hands on hearts and bow. Girls smile and courtesy.

8. Invitation.—Boys raise hats to girls, take hoes over right shoulders and offer left arms to girls.


9. Acceptance.—Girls courtesy, and, carrying rakes over left shoulders, they take the offered arms, the couples pass to right corner of front of stage, up right side and off.

THE WITCHES: SONG AND MARCH.

For Seven Girls.

Costume: Long plain skirt; dark cape or shoulder shawl; high hat, thus,  made of stiff dark paper; hair down and hanging about the face; face wrinkled by drawing lines with charcoal or burnt cork. Carry an old broom with the handle shortened to a length of two feet. In the C. of stage have a large iron kettle hung on three sticks, with a long-handled paddle in it. Have a dim light on the stage.

Music: A weird, mournful march.

Girls enter in single file at back of stage, brooms carried at right side, the bushy part down; march down R. side of stage, across front to L., and then in diagonal line to R. corner of back, circling around the kettle in the C. of stage so as to form a loop on the diagonal. From R. corner of back pass to L. corner, then in diagonal line to R. corner of front, circling around the kettle as before; from R. corner up R. side, across back to C., and then down C. of stage to front, circling around the kettle as they go. At the C. of front of stage the first girl turns to the R., second to L., third to R., and so on; pass to corners of front, up the sides of stage, across back and meet at the C. As they meet at C. of back the first two girls halt, facing each other, and raise their brooms to form a , bushy parts up, which the next two pass under. They then halt beside the first two, raise brooms, and the third couple passes under the upraised brooms of the first two couples, halt and raise their brooms. The seventh girl marches alone beneath the brooms of the three couples and halts just back of the kettle. The couple nearest back of stage lower brooms, pass under those of the other two couples, and one halts on each side of the girl back of the kettle. Next couple passes

under and one goes to each end of the line of three, while the last couple lowers brooms, and one goes to each end of the line, which should be curved—almost a semicircle. Taking the brooms in the left hands, they now march twice around the kettle, the various members stirring with the paddle as they march and sing:

Tune: "Old Black Joe," omit chorus.

Wild are the witches that live out in the glen;
They scare the children and even scare big men;
They stir and boil, boil and stir a mystic charm
Filled with a mighty magic that will cause great
harm.

They stop in places back of the kettle, holding brooms as one would a guitar, bushy part down, and pretend to play the accompaniment to the following song. Sing slowly, softly, and with rather a low pitch:

Tune: "Tramp, Tramp, Tramp, the Boys are Marching."

When the moon is gone away and the night is
wild and dark,
And the wind goes woo—woo—woo—(imitate
the wind as closely as possible) and dogs do
bark,

Then there's magic in the air and the witches are
about,
And they'll get you, get you, if you don't watch
out.

Chorus.

Woo—woo—woo, the winds are saying,
While the goblins are at play;
And you children must be good or the witches
from the wood,
Woo—woo—woo, will carry you away some
day.

Once there was a naughty girl and she wouldn't
mind her pa;
She was saucy, and she scolded at her ma;
She made fun of goblins, too, and the witches
came one day
And they stole that girl and carried her away.

Chorus.

Woo—woo—woo, she still is there,
Folks couldn't find her anywhere;
And you children must be good or the witches
from the wood,
Woo—woo—woo, will carry you away some day.

Once there was a lazy boy wouldn't bring a
stick of wood,
Carry water, or do anything he should;
He would never work a bit, 'cause he was so fond
of play,
And the witches came and carried him away.

Chorus.

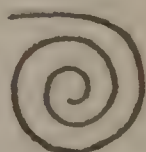
Woo—woo—woo, he still is there,
Folks couldn't find him anywhere, etc.

Now march once around the kettle, then to R. corner of front, up the R. side, across back, from L. corner of back to C. of stage, where they circle twice around the kettle and sing again the first stanza they sung, "Happy are the witches," etc., stirring with the paddle as before. Then march to L. corner of front, up L. side and exeunt.

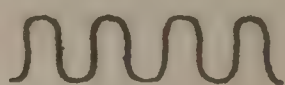
SUGGESTIONS FOR FANCY MARCHING.

I.—On the Curve.


1. With a single file start from corner of stage, form a circle, then keep making smaller circles until the leader reaches the C of stage, when all reverse and unwind in curves parallel to those made in winding, thus forming a



2. Starting from the back corner of stage, keeping quite close together, form a snake thus:

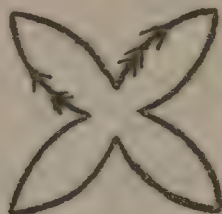


3. Starting from C. of side of stage, form a



each one on the first half of the line stepping in front of the corresponding member on the last half of the line where the file crosses at C.

4. Starting in each case from the C. of stage, form the two following figures:



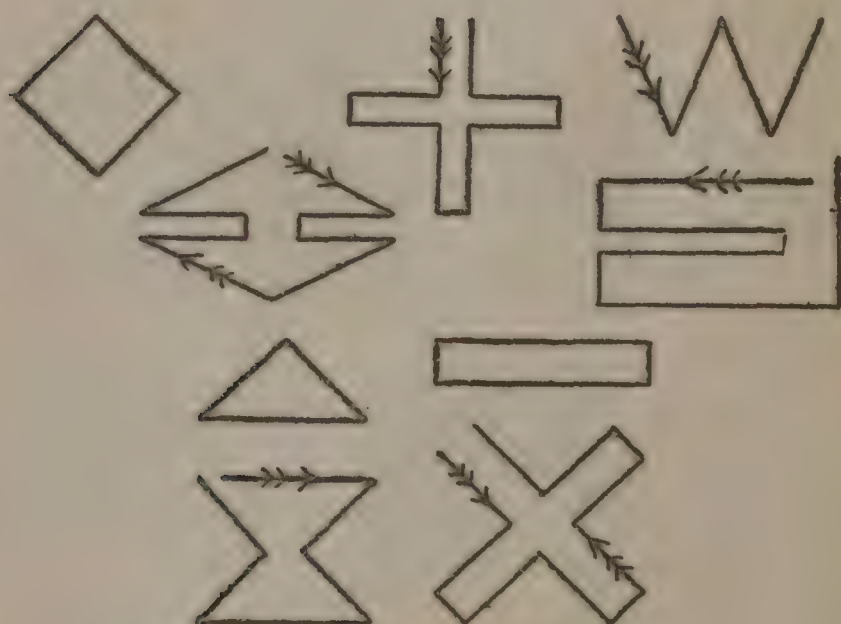
5. Starting from C. of back of stage, taking care to pass each other (as in No. 3) gracefully and without confusion where the line crosses in forming the loops, the file is led to form:



II.—Straight Lines.

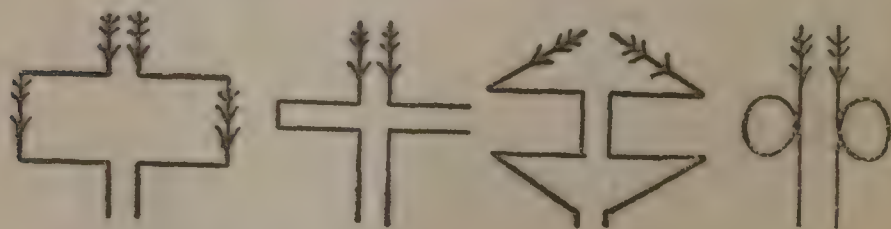
Starting in each case at the back of the stage, from the center (or near it) or either R. or L.

corner, as the illustration shows, form the following figures:



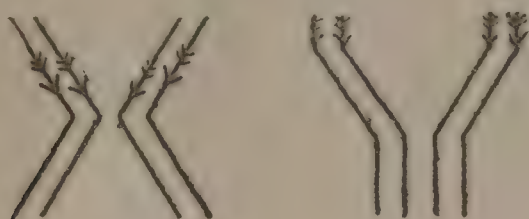
III.—Double File.

Starting in each case from the C. of back of stage the couples march as follows:



At C. of front of stage one couple turns to right, second to left, third to right, and so on;

pass up sides of stage, and from the corners of back they form the following:



Couples meet at C. of back of stage, and forming fours march thus:



SUGGESTIONS FOR DRILLS.

GUN DRILL for boys, wearing soldier caps and bunting sashes diagonally across chest and around waist, each carrying an air gun, can be arranged by using the "Military" part of the "Wand Flag Drill" on page 80, with a fancy march.

HOLLY DRILL for Christmas-tide can be arranged from the "Rose Drill on page 72, holly

being substituted wherever roses are to be used, the rest being the same.

POP CORN DRILL can be given by using the "Heart Drill" on page 5, one child carrying a branch of evergreen and the other six each carrying a string of pop corn.

MARCH OF THE PILGRIMS for Thanksgiving can be arranged by using the "March of the Pinks" on page 47, the children being dressed in Pilgrim costumes.

A BELL AND BELLE DRILL.

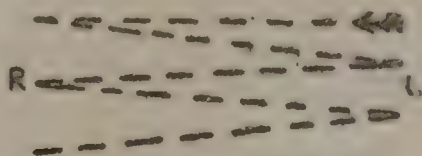
For Six Little Boys and Six Little Girls.

Costumes: The boys wear white waists, with bright caps, large bow neckties and sashes, all made of cambric, one boy having them of red, another of blue, and so on. Each boy carries a small hoop wound with cambric to match his cap, tie and sash, and having a dozen little bells sewed around it. These bells can be obtained at a novelty or fancy-work store and are the kind used for ornamenting fancy work. The girls wear fancy dresses with long skirts, sashes with large bows, large flower-trimmed hats, and each carries

a fancy fan. Select just as small children for this drill as can be trained to give it properly.

Music: A quick, bright march.

One boy enters alone at L corner of back of stage and marches across to the R corner of back, where a second boy comes on and falls in line behind the first. The two march to L side, where the third boy joins them; the three cross and are joined by a fourth, and so on till the six are on the stage. The hoops are carried in the right hands and swung back and forth to keep the bells ringing merrily. In passing across the stage the boys march thus:



As the sixth boy comes onto the stage they form in line across the front and halt. With hands hanging at sides and bells still they rest several measures, then give the following movements. The counting can be done softly by someone standing at one side:

1. Holding the hoop at the right side of body, give it eight sharp shakes, each shake corresponding to one beat of music.

2. The same as No. 1, with the hand at arm's length above right shoulder.

3. Still holding hoop in right hand, hit it against the palm of the left hand eight times.

4. Count four for them to change hoops to the left hand, then shake the hoops at the left of body eight times.

5. Above the left shoulder eight times.

6. Hit the palm of the right hand eight times.

7. Change hoops to right hands, allowing four counts as before, then wave them back and forth above the head eight times.

8. Hit hoops against the right knees eight times.

9. Hit hoops against the left shoulders eight times.

10. Change hoops to left hands and hit against the left knees eight times.

11. Hit hoops against the right shoulders eight times.

The three boys nearest the right of stage now face the left and pass to the left corner of front, at the same time the other three boys face the right and march to right corner, keeping to the front of the others as the files pass. They march up the sides of stage, across the back to C, form couples and march half-way down the stage; then

those on the right-hand side turn to the R, the others to the L and march toward the back of the stage in lines parallel to those made in marching down the C. When the leaders are within three feet of the back of stage the lines halt and face each other. The boys bend forward in a listening attitude, holding hoops up at right side, and the girls begin to mark time at the L of stage. As their steps grow louder the boys exclaim in concert:

Hear! hear!

Their steps draw near.

The belles are coming to town,

Styles that shine,

Hats so fine,

And each in a charming gown.

As the boys finish speaking the girls enter in single file at L corner of back, pass to C of back and down the C of stage to front, marching between the lines of boys, who hold their hoops in front of their faces and peek through them at the girls. On reaching the front of stage the girls turn to R and L corners of front, first girl going to R, second to L, third to R and so on; pass up sides of stage across back to near the C, then those from the R take places at the left of the three boys nearest the R of stage, while the

other girls take places at the left of the other three boys. When couples have thus been formed, those nearest the L side of stage pass to C of L side and the others pass to C of R side, down to corners of front, across the front of stage, those from the R keeping to the back of the others, up the sides of stage, the boys ringing their bells and the girls fanning themselves, form fours at the C of back and march down the stage four abreast. At the front they halt and the boys speak in concert:

Christmas bells,
Easter bells,
Bells in churches tall;
Dinner bells,
And school bells,
But OUR belles beat them all.

As they conclude they bow low to the girls, then the lines face the L; those on the front line pass to L corner of front, followed in turn by the other two lines of fours and they pass in single file up the left side and from stage.

SUNBONNET DRILL.

For Twelve Girls or Young Ladies.

Costume: Cloth mask worn over the back of the head; hair in two braids hanging over the shoulders and down the front of body; a sunbonnet (thin enough to see through while marching) put on over the face and tied in a bow below the cloth mask; a large white handkerchief, folded corner-wise, put over the shoulders and pinned in the middle of the back; a white apron worn hind-side-before and tied in a bow in front; long skirt which just clears the floor to hide the feet. This gives the appearance of the marching being done backwards and makes a very laughable drill.

Music: A march or two-step.

Enter in single file at back of stage, pass to C, down C of stage to front; first girl turns to R, second to L, third to R and so on, to R and L corners of front, up sides of stage, meet at C of back and form couples. As each couple meet they bow low to each other, march down C of stage to front and as they reach the front they bow low to each other and then as low as possible to the audience. First couple turns to R, second to L, third to R and so on: pass to R and L corners, up sides of stage, meet at C of back, where, as the couples

meet, they bow low to each other. Form fours and march down stage to the front and simultaneously the three lines bow very low to the audience three times.

The three girls on the right-hand side of fours pass from the C of front to the R corner of stage and the next line of three follow, all single file, while the other six in same manner pass to the L corner. The lines march up the sides of stage and on reaching corners of back they pass in diagonal lines to opposite corners of front, the lines crossing at C of stage and each two as they meet bowing low before passing each other. Marching up sides of stage they meet at C of back, form couples, march half-way down C of stage and halt, still facing audience, and the first two girls take hold of hands, she on the right offering her left hand to her partner's right one.

The couple at the back of the lines then pass down between them and, stooping, pass under the joined hands of the front couple, their hands being held quite low. Next couple from the back does the same, and so on till all have passed under. They march to C of front, bow low to each other and then to audience, form in single file (each girl on the right-hand side stepping in front of her partner), pass to R corner, half-way up R side, across to C of L side, up L side to back,

across to C of back, and from there marching half-way down the stage they form a circle.

March once around the circle, then halt and facing the C of circle all make a low bow, face about and all bow in opposite direction. Fold the arms across the back, all bend forward and stooping low march once around the circle and then, with the body still bent forward, pass once around the circle at a running pace.

She who led in forming the circle now leads the file to C of R side of stage, up to corner of back, across back of stage, down L side, across to C of front, and from there a square is formed in the C of stage, three girls on a side and all facing the center. Two opposite sides march toward each other, bow low and march backwards to places, then the other two sides do the same.

The three who were standing facing the back of stage now face the front and march forward, the three who stood opposite them follow, then those on the L swing into line, and lastly those on the R. Each line halts on reaching the front of stage and when all are in place they bow again. Remaining in lines of three each they then march backward until the back of stage is reached, when they pass off, the back line first and each succeeding one falling into place in turn.

A ROSE DRILL.

For Eight Girls.

Costume: White gown, roses in the hair and somewhat to the left of the throat a rosette of pink cambric, with six or eight inch-wide streamers reaching nearly to the bottom of the dress,



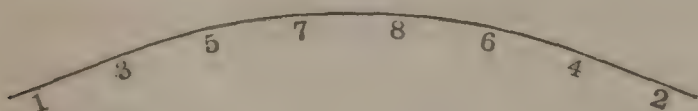
with a rose fastened on the end of each. Each girl carries a hoop about ten inches in diameter, wound with cambric, covered nearly around with roses, leaving a space to carry it by, and at one side having a cambric rosette, with four long streamers, each having a rose on the end.

Other flowers can be substituted for roses and the streamers can either match the flowers or be of white. A pretty drill for Arbor Day can be arranged by two girls having violets, two apple or plum blossoms, two buttercups, etc.

Music: A waltz.

The girls enter in single file at back of stage and pass once around in a circle, keeping time to the music with a waltz step, the hoops carried in

the right hands and swayed gently from side to side. Then from the C of back they pass half-way down the C of stage; the first girl goes to the R, the second to the L, third to R, and so on, and they stand thus:



When all are in place they make a low bow to the audience, hoops held to the front at arm's length; then the hoops are raised arm's length above right shoulders and held during four measures of music. They are next held in front of their faces so the girls can look through them, for four measures, and then held for the same length of time in the left hands above the left shoulders. Change hoops to the right hands and hold for four measures above the heads, with the streamers falling at the left side of faces. Let them rest on the left shoulders, then hold them in left hands and let them rest on the right shoulders, each for four measures.

Bow as at first, then kneel and repeat the movements already given. Stand. The two girls nearest the right of stage hold their hoops side by side, a little higher than their heads, each succeeding two doing the same. Hold four measures.

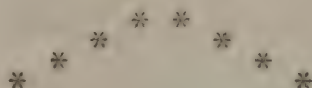
Nos. 1, 5, 8 and 4 hold hoops in right hands just above right shoulders, while Nos. 3, 7, 6 and 2 face back of stage, then hold hoops over right shoulders and turning heads look back at audience over the right shoulders. Hold the position during four measures, then those with their backs to the audience face and the other four turn to the back of the stage and look back over the right shoulders. Hold as before, then face front of stage again.

Nos. 1, 5, 8 and 4 kneel, holding their hoops over their right shoulders, while Nos. 3, 7, 6 and 2 hold their hoops over the left shoulders of the girls who are kneeling. Hold four measures, then those kneeling stand and the other four kneel and hold as before.

Nos. 1, 3, 5 and 7 hold their hoops thus: *
one girl kneeling while one stands just *
back and the other two on either side of her. *
Nos. 8, 6, 4 and 2 do the same, the two groups
being quite close together. Hold eight measures.

The shortest girl sits on the floor at the C of front of stage, the next shortest kneels just back of her and the other girls stand in line behind them, back of each other, the tallest at the back, then hold their hoops in a straight line, one a little higher than the other. Hold eight counts.

Take places across back of stage, using the waltz step as they get into position, and form a straight line with the tallest two girls in the center. Hold hoops for four measures thus:



If the burlesque flower drill is not to be used, in connection with this the girls now circle once around the stage, as at the beginning, and exeunt, but otherwise they remain standing in line at the back of the stage while the boys give the

BURLESQUE FLOWER DRILL.

For Eight Boys.

Costume: White cap, made by gathering a full top onto a straight band, white stand-up collar, can be made of paper, and white apron. Six boys each carry a sack of flour—that is, a cloth sack, the lettering still on, from fifty pounds of flour, filled with bran—thus making it light to carry. The first boy to enter carries a large sunflower. Should the sunflowers not be in bloom at the time, make a large one by covering a cir-

cular piece of pasteboard with black cloth, sewing rows of yellow petals around it and fastened to a stick wound with green cloth.

Music: A march.

One boy enters with a sunflower, marching with long steps once around the stage and then down the C to the front, where he halts and goes through the following movements in a rapid and awkward manner:

1. Flower held in right hand out at right side, arm's length, and back four times; straight up from right shoulder and back four times; down toward floor and up four times; horizontally back and forth in front of body four times.

2. Same as No. 1, the movements being made with left hand at left of body.

3. Flower held in right hand and waved back and forth above the head four times.

4. Body inclined to the right, wave flower—held in right hand—up and down in an oblique line in front of body, four times, keeping time by striking the floor with the left foot.

5. Body inclined to the left, flower in left hand waved obliquely in front of body, four times, striking floor with the right foot.

6. Flower held with both hands in front of

body, jump up from the floor with both feet, four times.

7. Hippety-hop once around the stage as fast as possible, waving flower above the head, and exit.

The six boys with flour now enter at back of stage, each carrying his sack on the right shoulder; march in single file down the C of stage; first boy turns to R, second to L, third to R, and so on; pass to R and L corners of front, up sides of stage, meet at C of back and form couples, march half-way down the C of stage; then the right-hand boy in each couple passes to C of right side of stage, the others pass to the C of L side, march down to corners of front, form a straight line across the front of stage, halt and set bags down on the floor, each boy holding his sack at the top with the right hand.

They raise caps and bow, then each boy speaks a line and as he does so he lifts his sack with both hands and holds it out toward audience.

1st boy. The flour that grows in the field, tra-la,

2d boy. Is the very best flour that's grown.

3d boy. This flour that's pure and white, tra-la,

4th boy. Is the most famous flour that's
known.

5th boy. The flour whose bloom never fades,
tra-la,

6th boy. Is the flour we all wish to own.

All, in concert :

This good, fresh wheat flour,
This thorough-bread flour,
This nourishing flour,
Stands supremely alone.

They shoulder sacks; three turn to the R and three to the L, march up sides of stage, form a straight line across the back and march down to the front six abreast; three turn to R and three to L, pass up the sides, meet at C of back, form couples, march part way down the C, halt, couples face, rest sacks on the floor, forming an aisle about five feet wide.

The boy who had the sunflower and the other boy now enter at back of stage, the two carrying a barrel on which is painted "The Flour of the Family." Passing between the two lines of boys, they halt near the front of the stage, set the barrel down, raise caps and bow. One boy says:

There are Pillsbury, Gold Medal, Washburn,
All of reputation grand,
With Madelia, Big Chief, White Lion,
And many another brand.

The other boy says:

But the very finest flower

That's ever met our eyes

Is the "Flower of the Family,"

The flower that takes the prize.

The barrel has no cover and within it sits a tiny, pretty, daintily-dressed girl. As the second boy speaks his last line he lifts her from the barrel, which the other boy turns up-side-down, and he stands her on it. The eight boys then form a circle around the barrel and when all are in place they raise their caps and bow to the little girl.

If used in connection with the girls' flower drill, the girls, who have been standing at the back of the stage, now march once around the stage and then form a circle around the barrel, the boys moving out and enlarging their circle so that a girl can stop beside each boy. When all are in place the girls bow to the little girl, then the boys and girls form couples. The girl standing by the boy who took the child from the barrel now presents her with her hoop and she and her partner make a chair of their hands and, taking the child on it, head the line of couples, leading in a short closing fancy march.

WAND FLAG DRILL.

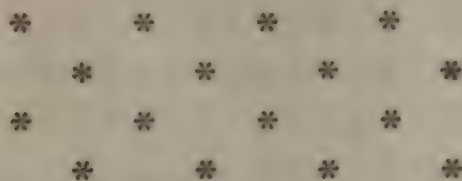
For Sixteen Girls.

Costume: White gowns, red, white and blue bunting sashes and colonial hats, made by covering old straw hats with red, white and blue bunting, then fastening up the brims to make them three-sided. Each girl carries a flag wand, made by winding a cane with inch-wide strips of red, white or blue cloth, and as it is wound fastening in tiny flags—about two dozen to a cane—from the tip to within six inches of the end by which it is held.

Music: Patriotic airs.

Enter in single files, eight girls at R and eight at L corner of back of stage, meet at C of back, form couples, march down C of stage to front, one line turns to R and other to L, pass to R and L corners of front, up sides, then those on the L march to R corner of back, in a diagonal line to L corner of front and then to R corner of front, while at the same time the others march to L corner of back (keeping to the back of the others as the lines pass), in a diagonal line to R corner of front (first girl from the R passing in front of the first girl from the L, second from the R passing in front of second from L, etc., as the

lines cross at C of stage), and then to L corner of front. From R and L corners of front they pass up sides of stage, meet at C of back, form couples, march to C of front, one couple turns to R, next to L, third to R, and so on, pass up sides, meet at C of back and form fours, march down stage till the first four are within two feet of front, then lines halt and take positions thus:



During the march the wand is carried in the right hand, which hangs at arm's length at the side. "John Brown" and "Marching Through Georgia," written in march form, are good for the opening march and the drill. The girls now give the following

DRILL MOVEMENTS.

1. Wand out at right side, arm's length, and back four times.
2. Wand held in left hand out at left side four times.
3. Wand in right hand, up from right shoulder, arm's length, and back, four times.

4. Wand in left hand, up at left side four times.

5. Wand held at the ends with both hands, horizontally above head, down back of head and up four times.

6. Held horizontally above head, down in front of body to waist line and up four times.

7. Wand held vertically in front of body with the right hand, lower the upper end at the right of body until the wand is horizontal and up four times.

8. Same as 7, with the movement to the left.

9. Wave the wand round in a circle at the right side, then in front of body, then at left side, each four times.

10. Wand held in right hand. Move right arm and foot obliquely toward the right and back again four times. Wand in left hand, move left arm and foot obliquely to the left and back four times.

The four girls on the first line turn and pass to R corner of stage, the second line marches down to front, turns and passes to L corner, third line marches to front and turns to R, fourth line comes to front and passes to L, march up R and

L sides of stage, music having changed to "Yankee Doodle," and form two semicircles at back of stage, marching thus:



Music changes to a patriotic march, and they give the following

MILITARY DRILL.

Salute. Wand is held in right hand, nearly vertical, top resting against right shoulder, arm hanging at full length at side. Raise the left hand until the forefinger touches the forehead above the left eye, thumb and fingers extended, palm to the right, then drop arm at side.

Order Arms. Large end of wand rests on floor, arms hanging, right hand holding wand between thumb and fingers.

Carry Arms. Raise wand vertically with right hand, grasp it at same time with the left, above the right, resume position of holding it in the salute.

Present Arms. Move wand with the right hand to position in front of center of body, upper end in front of face, at same time grasp it with left hand so as to bring the forearm horizontally against body.

Right Shoulder. Raise wand vertically with right hand, hold it with the left, then grasp lower end of wand with right hand and raise it until wand resting on shoulder with upper end pointing a little to left touches the back of head. Drop left hand.

Carry Arms. As before described.

Port Arms. Grasp wand a little below center with left hand, hold it diagonally across chest, upper end resting on left shoulder, lower on right thigh.

Order Arms. As before described.

Parade Rest. Move right foot six inches to the rear, left knee slightly bent, carry upper end of wand in front of center of body and grasp it at top with both hands.

Squad Attention. Drop left hand and take position of "Order Arms."

Load. Step obliquely to right with left foot, move right foot to the rear, at same time raise wand with right hand, grasp it with the left and pretend to load it.

Aim. Raise wand with both hands and support the upper end against the hollow of right shoulder, right elbow on level with shoulder, incline head forward and to the right, left eye closed, right eye looking along wand.

Fire—Girls all cry out, "Bang!"

Load. Lower wand and load as before.

Kneel. Half facing the right, kneel on right knee.

Aim. As before.

Fire.

Rise and carry arms.

Left Shoulder. Upper end of wand rests on left shoulder.

Sling Arms. Wand held in rear of right shoulder, nearly vertical and held by both hands.

Carry Arms.

The above commands should be given in a quick, ringing tone by one of the girls, who steps out in front of the lines. After the last command she says, "Forward, March," takes her place in the line and they all march to front of stage, making the lines straight as they proceed. At the front of stage she calls out, "Halt," and they stop; then, "Right Face," and they face right side of stage. She then says, "Forward March," and they pass to right corner and up right side, the back line waiting and falling in back of the first, thus making a single file, which takes position across the back of stage and halts. They then give the following

TABLEAUX.

Meditation. Music: "Just Before the Battle, Mother." Girls stand in two lines. Right foot moved back, body bent forward, wand obliquely across chest, one hand at each end of it, head inclined forward and to the side, resting on wand. Eyes down.

Expectancy. Music: "Star-Spangled Banner." Right foot moved back, body inclined forward, wand held horizontally just above eyes.

Triumph. Music: "Columbia, Gem of the Ocean." Girls arranged in four lines across stage. Left foot moved back, body inclined backward, wand held by both hands at arm's length above and to the back of the head.

Peace. Music: "America." Girls arrange in four lines, one girl on first, three on second, five on third and seven on the fourth. Wand waved back and forth above head.

They conclude with a short march and pass from stage. Marching must be done and all movements made with soldier-like precision.

FATHER TIME'S RECEPTION.

For Twenty-one Children.

Characters: Father Time, the Four Seasons, the Twelve Months, Fourth of July, St. Valentine's Day, Thanksgiving and Christmas.

Costumes: Father Time. Boy with black shawl draped about his shoulders, black cap and long white hair (can be made by cutting white tissue paper very fine).

Winter. Boy wearing red cap and having clothes trimmed with white cotton batting and sprays of evergreen.

Spring. Girl with white gown, wide sash of light green cheesecloth and violets (artificial) in her hair and on shoulder.

Summer. Girl with white gown, red sailor collar, wide red sash of cheesecloth, wide hat trimmed with red flowers.

Autumn. Boy with red sailor collar having a band of yellow, one of brown and one of green stitched on it; a ruffle of red, one of green, one of brown and one of yellow (all narrow) around

the bottom of each sleeve, and bright-colored leaves cut from paper pinned on his coat.

Jan. Girl, wearing white cap and dark gown trimmed with fur.

Feb. Boy, with bright-colored tissue-paper ruffles around his neck and sleeves, fancy cap and bright-colored paper hearts pinned on his clothes.

March. Girl, holding a shawl closely about her, her hair hanging about her shoulders and her hat pushed to one side of her head.

April. Boy, wearing light suit, large white sailor collar, big bunch of violets, and carrying an umbrella.

May. Boy, profusely decorated with flowers and green leaves.

June. Girl, with white gown and a profusion of roses.

July. Girl, wearing white gown, flags and a sash of red, white and blue bunting.

Aug. Boy, with white waist, wide-brimmed straw hat, and carrying a large palm-leaf fan.

Sept. Boy, with black mortar-board cap, spectacles and a school bag of books on his arm.

Oct. Girl, with dark gown gaily decorated

with leaves, collar and ruffles like those described for Autumn.

Nov. Girl, with white cap and dark gown trimmed with white cotton batting.

Dec. Boy, wearing black cap and cape, having long white hair and carrying a cane.

4th of July. Boy, gaily decorated with small flags and red, white and blue bunting.

St. Valentine's Day. Girl, with fancy bright-colored cap and sash and gown fancifully decorated with bright paper hearts and pieces of old valentines.

Thanksgiving. Boy, dressed in Puritan style.

Christmas. Girl, dressed in white, with gilt crown on head and gilt paper stars pinned on her gown.

At the C of back of stage have a box, sort of a throne effect, covered with a black shawl, on which Father Time sits.

Father Time, entering at side of stage, passes to C of front and speaks :

My friends, I am glad to meet you to-day, but I am so very, very old you must not expect me to make a speech. I must save my strength for the years of work I have yet to do. This

seems to be a young-looking company. I must have dealt lightly with you all. I have invited the children of the Year to visit me to-day. Ah, here come the seasons!

Father Time takes his seat on the throne at back of stage. Autumn and Winter enter at R of stage, Spring and Summer at the L. Passing to Father Time, they stand, one couple on either side of him, and make a low bow, then pass in couples down C of stage to front, Spring and Summer going first and Autumn and Winter being on the right-hand side. At C of front Spring and Summer halt, Winter passing to the R of Spring and Autumn passing to the L of Summer. They now speak.

Winter: I am Mr. Winter, at your service. I am the sprightly fellow who puts streams and waterfalls to sleep, stirs up blizzards and nips your noses with my frosty fingers. I don't mean to be rough, but it takes all kinds of weather to make a year. Though I'm sometimes severe, I have many friends, for I bring the coasting, skating, sleigh-riding and snowballing. Every year has two Winters, for I'm here to greet the New Year, and again, when he has grown old and feeble, I return to provide the weather for a merry Christmas.

Spring: Though Brother Winter is very nice, I am sure you are always glad to welcome the arrival of Spring. I wake up the streams and waterfalls, causing them to sing merrily as they dance on their way after their frosty sleep. I clothe trees and plants with a dainty green, those fresh robes which harmonize with the sunlight and cause you to rejoice because the world is filled with a new life. I coax forth the violets, hepaticas and shining buttercups and the earth blossoms anew with beauty and fragrance.

My voice is soft, my touch is light, my breath is
redolent of flowers;
My smile is warm, my garments bright, I trans-
form snowbanks into bowers.

Summer: I am Summer, and the full and perfected luxuriance of the year is mine. From the glorious sunrise of early morning, through the long hours of warm pulsating life to the radiant sunset of eventide the summer days o'erflow with charm and beauty. Such wonderful skies of blue, with billows of softly piled clouds! Such denseness of glistening foliage in the cool retreats of the woodlands! Such acres of waving grain and softly rustling corn! Though some

of my days are rather warm, I am sure you love me.

Autumn: Winter, Spring and Summer have so many charms that you may feel like slighting Autumn, but can anything be more beautiful than my gorgeous array of color? The brilliant flames of crimson and gold, the mellow fields of harvest, the boughs laden with nuts and fruit, the hazy autumn days—do not these claim a share of your affection? Perhaps the Year wishes to atone for the sleep of Nature and the bleakness of Winter, which follows me, by allowing me to bring you the most charming weather of the seasons.

Winter and Spring now face the R, Summer and Autumn the L, march to corners of front, up the sides and take places by Father Time, as on entering, bowing as they halt. Winter then speaks.

Winter: 'Tis time the three who help me with my labors were here. Yes, here they come.

Jan. and Feb. enter at R of stage, Dec. and Christmas at L, pass to back and bow to Father Time, then form a line and march four abreast to the front, where they speak.

Jan.: The first month am I, and bring you that Happy New Year's day on which you make good

resolves, turn over a new leaf and decide to do better. Though I keep Jack Frost pretty busily at work, I always bring some pleasant weather, too, and am a good, reliable month.

Feb.: I am the short month, and though I am not noted for the finest weather, I am the most romantic month of the year. Not only am I the Valentine month, when Cupid gets in his work, but every four years I bring the "Leap-Year" day, and then what good times the ladies have! Perhaps you would like to see St. Valentine. (He blows a whistle. Valentine enters, bows to Father Time, then takes position between Feb. and Dec. and speaks.)

St. Val.: Friends, you all ought to feel acquainted with me, for I'm sure I have sent you all valentines. Dear me, you have no idea how much work it is to get all those valentines ready and send them each year! But I feel quite repaid for my trouble by the pleasure I cause, for children laugh and sing, sad eyes shine and lonely hearts grow light upon the arrival of my treasures. Even the older folks are often cheered by a remembrance from St. Valentine.

Dec., leaning on his cane as he speaks: Last of the Year am I, hoary-headed December. Though I'm so old that the Year dies with my

departure, I do a lot of work and am a favorite because of my coasting, skating and sleighing. Then such busy times as we have getting ready for Christmas! I tell you, when she is coming folks have to hustle around and prepare for her. But she must speak for herself.

Christmas: Merry Christmas I am called, and very merry times we have when I visit you. Though you are fond of many trees, you like mine best of all, for it is the Christmas tree. I bring the season of peace and good-will, with the beautiful story of the Christ-child. Dear old Santa Claus, who is my chief helper, is too busy in Toy-land to get away now, but he sent you all his love. You must be good boys and girls, for you know Santa does not like to fill the stockings of naughty children.

The four now face the R, march to R corner, up R side and take position back of Winter and Spring. Spring speaks.

Spring: Many people complain because Spring is so often late, but my children, March, April and May, are always on time. Ah, here they are. (Enter March, April and May at L of back of stage, pass to Father Time and bow, then march down C of stage, three abreast, to front, where they speak.)

March: Ough, how cross I feel! I know none of you like me because I'm the most disagreeable month of the year. Once in a while I have a good-natured day, but usually I feel like tearing things to pieces and blowing them away. I'm dreadfully changeable—sometimes I freeze, sometimes I thaw, sometimes rain, sometimes snow, sometimes blow, and you never know what I'm going to do next. But I am the first month of Spring, and you ought to welcome me for that.

April: I am called "Weeping April," and perhaps I deserve the name, but my showers are gentle, refreshing ones, and bring forth the flowers of which you are so fond. I coax the ice out of the streams, the frost out of the ground and smile so warmly that the dear little Spring blossoms peep forth to greet you. I, too, am changeable, for I smile one minute, weep the next, and am smiling again before you know it.

May: As I am the last month of Spring, I ought to be the best, and I am glad to be called "gentle May." I bring warm showers, bright, sunshiny days, and an abundance of sweet Spring flowers. Trees put on their soft green robes; the earth grows beautiful with awakening life; the air is melodious with the nesting songs of birds.

(They pass to R corner, up R side, go back of Jan., Feb., etc., and join in line the other side of them, the eight forming a half-circle around Winter and Spring. Summer speaks:)

Summer: And now I must introduce to you June, July and August, whose fine work is such a credit to Father Year and myself. (They enter at R of back of stage, pass to Father Time and bow. Fourth of July is with them and as they march down C of stage June and August go first, then July and Fourth of July. At the front of stage they halt. June and August move apart and leave a space between them for the others. When in line ready to speak June should be nearest the R of stage, Fourth of July next, then July and August.)

June: I am the month of roses and am often called the best month of the year. The poet asks, "What is so rare as a day in June?" and I never have heard of anyone being able to tell him. With my balmy days, wonderful azure skies and beautiful flowers, you ought to be glad you're alive when June comes.

July: I'm afraid I'm often too warm to be real enjoyable, but, dear me, I'm kept so busy looking after crops that I can't always be as nice as I'd like to. I'm the Independence month and

on my fourth day people have great times showing their patriotism. Allow me to introduce the Fourth to you.

Fourth of July (bowing low, then holding up a bunch of firecrackers): Well, children, do you recognize these? If I'm not the jolliest day of the year I'm the noisest. What with firecrackers, guns, cannon, horns, brass bands and fireworks at night, we have a glorious time. You're proud of this land of liberty and proud of your freedom, and you know how to be patriotic when I visit you. (Waves flag.) Hurrah for the United States and Uncle Sam!

(All others on the platform, waving their hands.) Hurrah for the Fourth of July!

August: I, too, like sister July, bring you some pretty warm weather. People think I'm even worse than she is and scold about my "dog days." But people must not think their feelings are of as much importance as the fields of golden grain and waving corn. Just think of the fine harvest apples I bring you!

(They turn to the L corner of stage, pass up L side and stand behind Summer and Autumn. Autumn speaks.)

Autumn: Four visitors more must arrive before our company is complete, and it gives me pleasure to claim those four as mine. Were it not time for them to appear, I should be glad to tell you how nice they are.

(September, October, November and Thanksgiving enter at R corner of back of stage, the first two ahead. After bowing to Father Time they march down C of stage to front, where they form in line, September nearest R of stage, October next, Thanksgiving and then November.

September: And now comes September, the month of hazy, dreamy days, in which Mother Nature prepares to keep her carnival of color. I bring the close of harvest, the gathering of fruits and nuts and the brilliant fall flowers. I also open the schoolhouse doors and send the happy children trooping back to their studies.

October: With October comes that radiant display of crimson and gold which holds you entranced with its brilliant harmony, a flame of warmth to atone for the chill of November. My mellow days of golden sunshine invite you to keep carnival with Mother Nature in her farewell party to the leaves.

November: How glad the children are to have November come. "Hurrah for the snow!"

they cry, and watch eagerly for the first white flakes. With what joy they buckle on their skates and glide swiftly over the ice, racing to keep out of Jack Frost's grasp. You don't mind the cold, do you, children? It brightens your eyes, gives you rosy cheeks and sharpens your wits.

Thanksgiving: I do not need to tell you about myself, for all the children know about Thanksgiving. That day, set aside by our Pilgrim fathers, is still dear to each American heart. You enjoy the company and visiting, the jolly times and wonderful dinner, but you must not forget to give thanks for your many blessings and privileges. In this land of churches and schools, of liberty, culture and progress, you have much to be thankful for, and a grateful heart will prove one of your richest possessions.

(They turn to the L corner, pass up the L side and take places by June, July, etc., the eight forming a half-circle around Summer and Autumn.)

Should this be given on a patriotic occasion, at Christmas or Thanksgiving time, a song appropriate to the day can now be given.

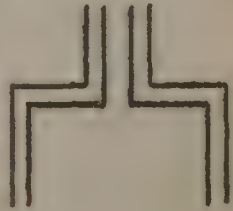
A march is now played, and the eight standing back of Winter and Spring form a circle about

them and march around three times ; at the same time the other eight form a circle around Summer and Autumn and rotate three times, going in the opposite direction. Then the circles are broken at the front and one double file marches down the R side of stage and another down the L side in the following order :

	May.	Mar.	Thanks.	Nov.	
	Chr.	Apr.	Oct.	Sept.	
Right.	Dec.	Val.	Aug.	July.	Left.
	Jan.	Feb.	June.	4th J.	
	Win.	Spr.	Aut.	Sum.	

Front

On reaching the front of stage the couples on the R side cross to L corner of front and the others cross to R corner, the latter keeping to the front of the others as the lines pass. March up sides of stage across to C of back, where they form tours and march thus :

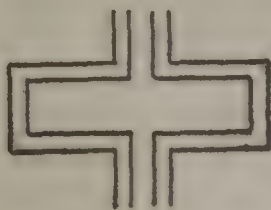


At the front of stage they pass to the C, form fours, march up the C of stage to back ; one couple turns to R and other to L, proceed to corners of back and march as next shown. Great care must be taken to adjust steps so each couple

hall turn square corners, and fours must be formed and broken with soldier-like precision.



On again reaching the front of stage one couple turns to R and the other to the L, pass to R and L corners, up the sides of stage, meet at C. of back, form fours and march thus:



FINIS.

The Fun Revue

By FREDERICK G. JOHNSON

Price, 35 Cents

A musical grouch cure in five treatments. Flexibly planned to use cast and chorus of 30 to 100 men and girls. Has many short parts, giving chances for numerous individual hits, and no star parts, except as performers make them so. Not a serious moment in it. In "Oh Baby!" the first part, the funmakers appear as playground kiddies. A circus comes to town. Sideshow stunts follow the ballyhoo. "Pity the Sailors on a Night Like This!" is a great sidewalk skit. "Rhythm a la Mode" gives opportunity for dancing and musical specialties according to local talent at hand. "Some Sheet Music Covers" is a flashy song-and-style revue. "The Bootlegger's Bride," a screaming fatal-wedding travesty, sends everybody home happy. The average theatre has the necessary stock scenery—wood and palace sets, street drop, etc. Book contains detailed instructions for staging, and suggestions on choosing musical numbers. No songs are included, choice being left to producers themselves. There's not a bit of sense to this. It's just plain nonsense, hit or miss. It has no logic, has no plot. But just one thing it sure has got. It's full of scintillating chaff. It has the stuff that makes 'em laugh. It pokes good-natured fun at things. It has a place for each who sings, or plays, or does a novel dance. It gives all clever folk a chance. With peppy music running through, you'll make a hit with this revue!

"The Fun Revue" proved to be an ideal vehicle for the presentation of brilliant amateur stage talent in a diversified and highly effective way."—*Wilkes-Barré Record*.

In Hot Tamale Land

By GEOFFREY F. MORGAN

Price, 35 Cents

Musical comedy in 2 acts; 10 principals (6 males, 4 females) and a chorus of any size. Ideal for college and high school production, having no elaborate stage requirements, though scenery and costumes may be as lavish as desired, and it can be made a thoroughly pretentious offering. The scene is laid in an imaginary country in the tropics, where raising pickles is the nation's business and attending bullfights is the nation's pastime. Bobby must earn \$10,000 before Eleanor's father will consent to her marrying him. The bullfighters' union calls a strike, and Bobby volunteers as a strike breaker. His friends' efforts to bolster his waning courage, the walking delegate's threats of vengeance, Bobby's study of the science from a bullfighting manual—these are just a few of the ridiculous complications which combine to make "In Hot Tamale Land" two hours of solid laughter. No music is included with the book, but there is provision for introducing solos, ensemble numbers, dances and drills to be chosen by the director. Has been produced with great success. Requires but one stage setting. Contains detailed directions for staging.

T. S. DENISON & COMPANY, Publishers

623 S. Wabash Ave., CHICAGO

A Cabin Courtship

By IRENE JEAN CRANDALL

Price, 35 Cents

Comedy in 3 acts; 5 males, 4 females. Time, 2 hours. Scene: 1 interior. The action takes place in a remote cabin in the mountains of Tennessee. A daring plan it was for George to arrange a house-party at which Carol, his impressionable fiancée, would be left in two weeks' companionship with the man with whom she was infatuated. But George knew what he was doing when he left them with the others in the mountain wilderness "where you have to match your wits against the forces of nature and there's no help from servants or hired guides." George knew that the life up there brought out real values, for he had been born and raised in the mountains. And Carol learned, almost too late, the difference between the staying qualities of the hollow reed and of the sturdy pine. The cast is well balanced. The characters are real. The story is dramatic. The humor is natural. The play presents an unusual story in an unusual setting, unusually well done.

A FEW LINES FROM THE PLAY:

"This is one place where automobiles can't go." "Living near to nature's heart is beautiful, but it has its drawbacks." "Living under the same roof is like laying the cards on the table." "This is the land of Do-Without." "I seed farmers an' storekeepers an' blacksmiths, but I ain't never seed a poet afore." "I am leaving you with the things you want—poetry and congenial companionship." "You have no more sentiment than that mountaineer who calls his wife 'the old woman.'" "There are some things that a man can get by fighting for, and there are others that aren't won that way." "How can you be writing poetry when we are cold and damp and uncomfortable?" "Come, my flower of the woodland; let us forget these trivial things." "We ought to have servants to do this work." "Even the mountain air doesn't give the men an appetite for our cooking." "Your poet hasn't done a stroke of work since we came here." "If Mr. Ware were here we wouldn't need to worry." "A mountaineer never forgets a wrong. I reckon Bill Jakin will go squirrel-hunting." "Tuk yer hand off, or by the Lord Almighty I'll shoot it off!" "You will not go out into the world with me?" "No, I know you too well now." "Little girl, I've been waiting for you to come home." "After all, the romance I went a-seeking was right here."

Tea and Politics

By IRENE JEAN CRANDALL

Price, 25 Cents

A comedy; 2 males, 7 females. Time, 40 minutes. Scene: An interior. Shows the old game of politics played in a new way—woman's way. Politicians formerly settled their questions over a glass of beer, but now women play their part over the teacups. Demonstrates that even the vote will never make a woman use her weapons in a man's way and that tea and politics will mix when stirred by a clever woman's hand. Very bright, original and up-to-date.

T. S. DENISON & COMPANY, Publishers

623 S. Wabash Ave., CHICAGO

An Early Bird

By WALTER BEN HARE

Price, 35 Cents

Comedy in 3 acts; 7 males, 7 females. Time, 2¼ hours. Scenes: Private office of a railroad president; room in a cheap boarding house at Flagg Corners. Act I.—A bird in the tree. Act II.—A bird in the bush. Act III.—A bird in the hand. "You see that door? On the outside it says Pull, but on my side it says Push! Get the idea? I had no pull to make my way, only push! And it has made me a millionaire. Understand? Push!" Thus Kilbuck tells his son, Tony, who has been expelled from college. With unlimited nerve and a light heart, Tony starts out to carve his way to fame and fortune and to win the girl he loves. On the rough journey he meets one Barnaby Bird, who figures strongly in the play, but he outwits him, puts a big deal over on his father, wins the girl he loves and all's well. Comedy features are introduced by a coquettish stenographer, a fresh office boy, a country belle and her mother, a landlady of a Flagg Corners hotel, and last but by no means least, Dilly the hired girl.

"The play, 'An Early Bird,' given by the Georgetown O. B. C., is the best given here yet."—*Orms town (Que.) Bulletin.*

SYNOPSIS

Act I.—The private office of Cyrus B. Kilbuck on a morning in March. Cupid gets busy in a railroad office. Jessamine visits the president of the road. "I've got it all planned out; by the time my boy is 40, he'll be the president of the road!" Barnaby Bird, from Flagg Corners, a wise old Bird. The insulted office boy. Bad news from college. "Turn on the lights, hang out the American flag, kill the fatted calf and let the band play—the prodigal has returned!" "I was in the freshman class four years and I was just beginning to enjoy the place." Father and son. A stormy interview. "Get out, earn your own living—and make good!" Exit Tony.

Act II.—The sitting room in Mrs. Beavers' boardinghouse, Flagg Corners. A morning in July. A lazy boarder. "I'll get him up if I have to throw a bucket of hot suds through the transom." Rosa Bella Beavers, the belle of Flagg Corners. "I've been working this life-insurance gag for three months now and I've earned just \$7.50." Mr. and Mrs. Perry Allen arrive to meet Jessamine. Tony blossoms out as a regular business man. Mr. Bird gets inside information concerning the P. D. Q. extension. Tony buys the River Road. "Ruined, ruined! Just when I thought I'd coaxed the bird into my hand, I find he's farther away than ever. Tough luck, old kid; tough luck!"

Act III.—After dinner. "The extension is to be built over the North Road. I'm a failure!" Jessamine shows her faith in Tony. "I'm going to be a man!" Mr. Bird takes a drop too much and is rebuked by Dilly, the hired girl and the corresponding secretary of the Young Ladies' Cold Water Society. Jessamine traps the bird and Tony buys the North Road. Sold for half a million dollars. "He's a regular business man at last!"

T. S. DENISON & COMPANY, Publishers

623 S. Wabash Ave., CHICAGO

The Real Thing After All

By LINDSEY BARBEE

Price, 35 Cents

An after-the-war comedy-drama, 3 acts; 7 males, 9 females (2 are children, boy and girl). Time, 2½ hours. Scenes: 1 exterior, 1 interior. Sometimes it is pretty hard to find the real thing after all—and Dick Winton, fresh from service, with a Croix de Guerre all his own and a dear French orphan to claim his care and affection, searches in vain until the Christmas spirit touches his eyes and gives him the magic vision. And while selfish Cecily, quiet Ruth and adoring Aimee unconsciously direct his destiny, clever Alison tries to decide between the mysterious aviator and the equally mysterious Tom Gregory, and a fascinating French maid plays havoc with hearts—and other things! The irrepressible Kate, in emulation of Dennis, assumes the role of detective and flourishes the stolen pearls at the crucial moment; the stranger, Atherton, proves a friend in need and establishes an identity, all by a packet of letters; and, as to the recovery of the missing twenty-five thousand—well, that is Bobby's story and he tells it much better than anybody else can hope to do.

SYNOPSIS

Act I.—Dick's expectant family await his return from France. Successive robberies in the neighborhood inspire Dennis to play detective. An accident, a war bride and groom, a telegram, and an unexpected "bit of France" help to make the week-end memorable.

Act II.—The Christmas house party is enlivened by a bride-and-groom quarrel, a loss of jewels, a confession, a broken engagement and a robbery of the desk.

Act III.—Christmas morning finds Cecily gone. Atherton's arrival brings a new complication of affairs. Gregory's identity is established, the jewels are recovered, Bobby solves the mystery and Dick finds "the real thing after all."

A Royal Cut-Up

By GEOFFREY F. MORGAN

Price, 35 Cents

Musical comedy in 2 acts; 10 principals (7 males, 3 females) and a chorus of any size. Colleges and high schools wishing to stage "a regular musical show" will find "A Royal Cut-Up" exactly suited to their needs. It shows a group of botany students lost in the enchanted land of Hocus-Po, where they meet the jovial king, who has been robbed of the royal treasure but still keeps a stiff upper lip. They devise an ingenious ruse whereby the thief betrays himself in ludicrous fashion, the kingdom is saved, and the princess is spared a loveless marriage to find happiness with Jack. The fairyland setting gives big opportunity for effective costumes, while the staging presents no difficulty. No music is included in the book, but places are indicated for introducing 10 to 20 popular songs, with plenty of drills and dancing. Includes full description of characters, costumes and staging, with unusually complete directions for conducting rehearsals. Brisk and breezy lines, rich in snappy comedy of dialogue and situation, and allowing for plenty of local quips.

T. S. DENISON & COMPANY, Publishers

623 S. Wabash Ave., CHICAGO

Ruth in a Rush

By LINDSEY BARBEE

Price, 35 Cents

A comedy in 3 acts; 5 males, 7 females. Time, 2½ hours. Scenes: 2 easy interiors. In her hurry to be Gilbert Lansing's private secretary, Ruth Moore unconsciously became the instrument of fate. During the eventful afternoon at the little waiting room at Sunshine Junction, she was involved in a tangle of circumstances which resulted in the unusual experience of being handcuffed to a fascinating stranger. And in her sudden decision to cross the borderline, she obeyed impulse, defied convention, became happily engaged and decided that, after all, she had been perfectly justified in her life habit of being in a rush. And all this to the accompaniment of unfortunate suitors, stray lunatics and irresponsible elopers! Like Ruth herself, the spirited action and the merry comedy make this breezy play go with a rush.

SYNOPSIS

Act I.—Ruth in a rush—to obtain a secretary's position. However, she finds time to shock an ambitious aunt, to accept a week-end invitation, to dismiss two persistent suitors and to advise a prospective bride and groom.

Act II.—Ruth in a rush—for a train. However, fate decrees that she and Juliet share the waiting room with two fellow travelers, which results in a delightful confusion of identities, elopers and lunatics.

Act III.—Ruth in a rush—for the borderline.

Way Down Along

By GLADYS RUTH BRIDGHAM

Price, 35 Cents

Comedy of Cape Cod life, in prologue and 2 acts; 7 males, 3 females. Time, 2 hours. Scenes: 2 interiors. Cap'n Enoch, a stern seafaring man, God-fearing but remorseless in vengeance, devotes eighteen years of his life to a plan for bringing retribution upon an enemy and thereby comes close to wrecking the life of one whom he loves dearly. Betty, for whose sake his vengeance was designed, succeeds in winning a victory for his better self. And just as he thinks, in his despair, that his foster-child is about to turn from him for life in the city, she elects to remain with her childhood friends, way down along. A rugged, yet tender and quaintly humorous, story of the joys and sorrows of a group of Cape Cod villagers, dramatically told by a writer famed as a skilled stage delineator of the people who dwell way down along. The characters are strong, sympathetic and well contrasted. The settings are not difficult. Suitable for amateurs with any degree of experience.

T. S. DENISON & COMPANY, Publishers

623 S. Wabash Ave., CHICAGO

The Empty House

By LINDSEY BARBEE

Price, 35 Cents

Comedy-drama in 3 acts and epilogue; 6 males, 8 females. Time, 2½ hours. Scenes: 2 interiors. The sight of strange lights in the empty house next door gives a young playwright an idea for a plot. He is about to outline his story to his family, when things begin to happen, and happen fast. They are swiftly drawn into a net of exciting complications, which grow more and more mysterious and thrilling. And when the mystery is solved, and you think the play is over, back you go to the point where Tom started to outline his plot. And you know that it is all the story of the play that he is going to write, acted out before your eyes! This is an unique idea in play construction, appealing strongly to clubs seeking something really novel. The counter-current of comedy is strong, legitimate and natural, and the suspense is well worked up and sustained. Has been presented, with great success, from the author's manuscript, and is now available for the first time for general amateur presentation.

SYNOPSIS

Act I.—Mysterious lights. Mysterious visitor. Mysterious disappearance. Mysterious witch. Mysterious mirror. Mysterious stranger. And all on Hallowe'en.

Act II.—Anthony returns. Complications follow. Barbara gives back the ring. The ring, in turn, causes confusion. And there is a fight in the dark!

Act III.—An impromptu breakfast party. Another occupant of the house next door. The solving of the mystery. And another reflection in the mirror!

Epilogue.—And here—the story ends!

Mrs. Hoops-Hooper and the Hindu

By MARY MONCURE PARKER

Price, 25 Cents

A comedy; intended to be played by 12 women, but may be done with 2 males, 10 females. Time, 35 minutes. Scene: Living room interior. Characters: Hostess, Hindu "philosopher," Chinese houseboy, Irish servant girl and society women. A clever take-off on the risk one runs in following new cults. First produced before the Arché Club of Chicago, with great success. Highly popular with women's clubs.

Me and Betty

By RAGNA B. ESKIL

Price, 25 Cents

One-act comedy of rural life; 2 males, 5 females. Time, 30 minutes. Sam Atkins prides himself on being "sensible," but when a burglar is reported in the village, he is discreet rather than val-
orous. And when his wife Betty makes the capture, Sam claims the credit. A high grade laughmaker that will delight any audience.

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Fun in a Chinese Laundry

By **SHELDON PARMER**

Price, 25 Cents

Farce in 2 acts; 6 males, 12 females. Time, 1 hour or longer with specialties. Scene: An easily constructed interior. Costumes, modern. Cholly Choppin steals Miss Sourapple's little dog Sallie, and Sallie Clark, a poor little rich girl, becomes lost. When Ah Sin serves celery soup and calls it "selly" soup, the old maid and the deaf old man think their respective Sallies are in the soup. A full evening of clean, active fun, with no sentimental scenes. Songs may be introduced. Recommended for school, club or church entertainments.

The Doo-Funny Family

By **MARY MODENA BURNS**

Price, 25 Cents

A novelty entertainment for school, club or church; 3 males, 9 females. Time, 1 hour. Scene: A garden wall, easily arranged. The Doo-Funnies enact a drama upon a wall; like Humpty Dumpty, some of them get a fall. Full of oddities, comedy effects and stunts that will cause the audience much surprise and amusement. Characters: The Witch, the Old Maid, Grandmaw, Lengthy Lizzie, Tessie Tubbs, Maw Doo-Funny, the Twins and Baby, Paw Doo-Funny and the comical sons, Dumpty and Doughnut. May be given by adults or by boys and girls. Easy to get up and easy to act. Unique and crowded with humor.

High Brown Breach of Promise

By **SHELDON PARMER**

Price, 30 Cents

A black and tan absurdity; 16 or 22 males. Time, 1 hour. Scene: Court room. Highly ludicrous negro mock trial, introducing specialties. Can be produced anywhere, no scenery or curtains necessary. Originally written for church production, but will prove very funny in the hands of any organization of men or boys. Quickly learned, all parts short and snappy, and requires only a few rehearsals.

The School of Detecting

By **FREDERICK G. JOHNSON**

Price, 25 Cents

Rapid-fire vaudeville sketch; 2 males. Time, 15 minutes. A slick confidence man gives the glad hand to a guileless farmer lad fresh from Cowslip Corners. "I'm \$10 shy." "We're always a little shy when we first come in from the country." Crowded with unexpected comebacks, and a surprise punch at the finish. Fine skit for clever rube comedian and fast partner.

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Who's Crazy Now?

By HARVEY R. DENTON

Price, 25 Cents

A delirious episode; 3 males, 2 females. Time, 25 minutes; longer with specialties. Scene: An interior. Fatal to glooms and dangerous to loose buttons. An oily crook, insinuating himself into the abode of a maiden lady who is expecting a fiancee by the matrimonial advertisement route, wrecks the dignity of the place and causes everyone to appear looney. The characters, all equally humorous, feed each other lavishly with clever lines and create a mountain of complications which breaks in a veritable earthquake of mirth. Speed, about 200 miles an hour. Snowdrop, the dancing pickaninny, is a splendid opportunity for a young character woman.

An Irish Stew

By JEFF BRANEN

Price, 25 Cents

A farce; 6 males, 4 females. Time, 1 hour. Hogan knew of no other way to collect an ancient debt from tight-fisted Tim Toolin, so he decided to die to get it. The report of his death stirred things up considerably. Rich in delicious Irish comedy, and teaches a lesson in Americanization as well as telling a funny story. Includes also splendid character parts for French barber, German maiden, college boy, negro undertaker, etc. With real Hibernian wit the basis of the funmaking, this sketch is sure to afford a solid hour of uproarious laughter.

A Paper Wedding

By CHARLES NEVERS HOLMES

Price, 25 Cents

A comedy; 1 male, 5 females. Time, 30 minutes. Scene: An interior. The lesson lurking back of this breezy family disturbance is: Remember your first wedding anniversary. The fact of your being married on the 29th of February is not a sufficient excuse for being late. It is also quite immaterial whether the first anniversary is named "Paper" or "Cotton." A soothing mother-in-law and a goodly group of her sympathizing friends add humor to this almost tragic situation.

Getting Rid of Father

By ARTHUR EDWARD WHITMAN

Price, 25 Cents

A comedy; 3 males, 1 female. Time, 20 minutes. Scene: Simple interior. Father, right from the farm, drops in, unannounced, on the eve of a fashionable reception. His crude ways severely jar his daughter's nerves but his ready purse, in time of need, establishes a welcome. Will delight any audience.

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Arranged by LAURA CHRISTINE WEGNER

Price, 35 Cents

An entertainment; tableaux use 8 adults (1 male, 7 females) and 19 children, which may be reduced by "doubling." Designed to honor the memory and make more familiar the writings of the great American poet who is revered along with Whittier and Longfellow. Detailed and explicit instructions for conducting a Riley Evening at club, lodge, church or school. Full directions for organizing committee; conducting publicity; constructing simple but effective scenic and lighting effects (with working drawings); costumes, poses, music, and arrangement of program. Includes, by special arrangement with Bobbs-Merrill Co., complete text of ten of the most beloved poems of James Whitcomb Riley, as follows: "The Prayer Perfect," "Granny," "A Life Lesson," "Griggsby's Station," "An Old Sweetheart of Mine," "Little Orphant Annie," "Our Hired Girl," "Out to Old Aunt Mary's," "The Raggedy Man," and "The Name of Old Glory." Can be presented on any platform, scenery not essential. One of the most novel and attractive tableau entertainments ever offered to the public.

The Star Boarder

By CHARLES NEVERS HOLMES

Price, 25 Cents

Comedy in 1 act; 1 male, 8 females. Time, 45 minutes. Scene: Dining-room. A delicious boarding house skit in which the star boarder through fooling with an ancient timepiece, incurs the disfavor of the tyrannical landlady. He attempts to fix her clock but she fixes him and accordingly he loses his cinch. News of an escaped lunatic turns a decorous female establishment into a near madhouse. A joyful creation.

Who's The Boss?

By RAGNA B. ESKIL

Price, 25 Cents

A comedy; 3 males, 6 females. Time, 30 minutes. Interior scene. A domineering wife attempts to upset her husband's plans for a fishing trip. His various friends try to help him and finally the poor henpecked "bird" rebels himself. The comedy is as brisk and fresh as is the ill-natured wife's temper.

Please Pass the Cream

By CHARLES NEVERS HOLMES

Price, 25 Cents

A comedy; 1 male, 1 female. Time, 20 minutes. Characters: A "self-made" man; his wife, a former schoolma'am. An attempt to discipline a stubborn husband in etiquette and correctness of speech at the breakfast table. An early morning morsel of humor. A family quarrel that is a joy.

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My Irish Rose

By WALTER BEN HARE

Price, 35 Cents

Comedy-drama, in 3 acts; 6 males, 6 females. Time, 2½ hours. **Scenes:** 1 exterior, 1 interior. **Characters:** Colum McCormack, prosperous Irish farmer. Maurice Fitzgerald, rich young Dublin artist. Terry Creigan, a young Irish patriot in exile. Archibald Pennywitt, wealthy English tourist. Michael Pepperdine, eminent Dublin barrister. Shawn McGilly, the laziest man in county Kildare. Ann Mary McCormack, Colum's sister, with a true Irish heart. The Widow Hannigan, with money in the bank and an eye on Colum. Eileen Fitzgerald, a Dublin Heiress. Lady Agnes Barrieklow, who hesitates at nothing. Pegeen Burke, servant on the McCormack farm. Rose Creigan, a wild Irish rose. A play of the shamrock, the lads and colleens; true Irish hearts, and Erin go bragh. An appealing story of an Irish aristocrat who marries a little country girl against the advice of his friends. The subplot carries the sympathetic narrative of a brave Irish exile. Combines pathos, sentiment, dramatic action, logical climaxes and broad but clean comedy. The part of Rose is very rich in its warmth, infection of spirit and comedy, and offers great opportunity for a clever ingenue. Every role stands out well.

SYNOPSIS

Act I.—An Irish farm. St. Patrick's Day in the Morning. Shawn McGilly learns what Ann Mary thinks of him. For work there's not Pegeen Burke's equal in the parish, but her tongue it's sharper than a Michaelmas bog-wind. The Widow Hannigan makes a proposal. The exile in America. "He had no gold and he had no high estate to give to his dear country, but he is giving something more precious than either; he is giving her an Irishman's love." Rose and Maurice. "It's a wild-rose you'll be until your death, there's no taming you!" A visitor from Dublin. "My affianced wife, the future Lady Fitzgerald!"

Act II.—A St. Patrick Day dance. Pegeen and the pumps. "They wear pumps on their feet, I'm thinking they'll be wearing tubs on their heads next." The auto breaks down. The Widow's curiosity. Agnes and Rose. "He would be ashamed of you in a month, would blush for your ignorance before all his friends." A deep laid plot fails. "Eileen has found her brother." Rose o' my heart!

Act III.—Scene 1. The last rose of summer. Studying to be a lady. "Bong jower, monseer!" "Whatever is the use of French when an Irish brogue and an Irish heart is waiting and ready to give you an Irish welcome?" Mr. Pennywitt tries to propose. Colum and Terry visit Rose in her new home. "This is the happiest day of me whole life." A cloud on the horizon. Agnes suggests a quiet separation. Rose rebels. "I am the mistress here and I bid you leave my house!" "'Twas you who taught me the way of the world, my lady; 'twas you who taught me how to fight, and I am going to win." Off to the ball with Terry. Scene 2. "Mavourneen!" A few hours later. Trouble impending. Eileen and Mr. Pennywitt return from the ball. "She was the hit of the season." Rose comes home. "This is my brother!" The cloud vanishes. "There's only one woman in the wide world for me, and it is you, Rose; Rose o' my heart!"

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When the Clock Strikes Twelve

By LINDSEY BARBEE

Price, 35 Cents

Comedy-drama in 3 acts; 8 males, 20 females. Time, 2½ hours. Scenes: 2 interiors, 1 exterior. When the clock struck twelve, Cinderella lost her prince; when the clock struck twelve, Elizabeth found hers. The fairy godmother, in the guise of a lovable mountaineer, made everything possible after the astonishing complication of an unexpected will, the malicious interference of a fascinating third person, and the bewildering entanglement of an all-of-a-sudden engagement. Not as difficult to stage as the long cast may suggest, for many of the roles, though effective, are brief and quickly learned. The dominant tone is that of comedy, with occasional emphasis on the dramatic. The story is well sustained and holds the attention throughout. With a theme of eternal fascination, developed along wholly original lines, this play has been produced with great success and has a strong appeal for amateurs.

SYNOPSIS

Act I.—The important day of Elizabeth Stone's debut into the social world is also marked by an oft-repeated proposal, the dictates of an extraordinary will and a rebellious determination to escape the exactions of society by a flight into the mountains.

Act II.—In the mountain atmosphere of freedom and unconventionality, Betty and Rodney fall under the spell of the moon flower, Rex looks into the magic pool, Tom and Teddy revel in their own mischief, and Alison plays the part of the snake in the Garden of Eden.

Act III.—Like a good magician, Dave solves the complications of Elizabeth's engagement and dispels the clouds which threaten Peg's happiness; and the true Prince makes his appearance "when the clock strikes twelve."

Zaragueta, or Money Talks

Translated from the Spanish by CLARENCE STRATTON

Price, 35 Cents

Farce-comedy in 2 acts; 7 males, 4 females. Time, 2 hours. Scene: 1 interior. On account of its artistic excellence and pure Spanish diction, "Zaragueta" is studied as a part of class work in every school where the language is taught. As a delightful comedy it loses nothing in translation. It is funny, clever, full of character and altogether charming. Plot: Carlos, a college student, is in debt to old Zaragueta, the deaf money lender. Feigning illness he journeys home to his uncle Indalecio, hoping to obtain the money on a plea that specialists have decreed that he must go to Paris for an operation. But he must hide his deception from the village doctor. Having eaten nothing on the train but a few chocolates, the condition of his tongue and general weakness support his claims of illness. Suddenly Zaragueta himself appears. By clever ruses Carlos prevents his identity from coming out and the stylishly dressed old fellow is made the victim of a water cure intended for Carlos. Finally the latter succeeds in discharging his debt, recovers at once, saves his charming cousin from a bumpkin and is promised a trip to Paris—for his honeymoon. The comic situations are screams. A modern Spanish classic that is full of real fun for both performers and audience.

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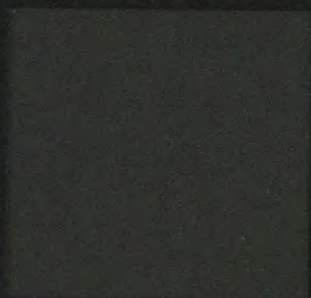
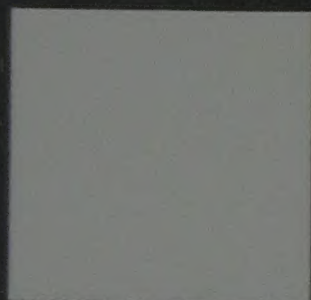
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